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Happy New Year! HERE ARE THE School Arts New Year Plans

School Arts wishes you all a Happy, Prosperous 1927, and thanks all contributors for their enthusiastic co-operation during 1926. School Arts plans for the New Year include the following monthly subjects and will appreciate illustrations and articles for these numbers from artists, art teachers, writers or students. Every art teacher can help promote art education by passing on helpful and new ideas in art education through the pages of The School Arts Magazine.

DESIGN	Jan.	1927	This month's copy.
OUR COUNTRY	Feb.	1927	Being Printed.
NATURE	March	1927	Ready for Printing.
ORIENT	April	1927	Designs, School Art Projects and Handicraft related to the Orient are wanted.
HOME	May	1927	Interior decoration, handicraft for the home, better home problems, garden design, all art problems related to the home.
RURAL	June	1927	Art work as done in rural schools. Projects in any fine or applied arts for the rural community.
ART TEACHING	Sept.	1927	Methods of art teaching. Illustrated results of new methods or new subjects. Correlation of other school subjects with art instruction. Outlines of successful courses. Halloween ideas.
COLOR IN ART	Oct.	1927	The use of color. Color methods used in schoolroom instruction, pageants, charts, exercises, booklets. Color methods for handicrafts, garden schemes, civic art or studio work. Thanksgiving ideas.
INDIAN	Nov.	1927	Articles and illustrations on Indian life and handicrafts — Articles especially wanted showing art work in Indian schools or by Indian children. Christmas ideas.
CHRISTMAS	Dec.	1927	Gift ideas for all purposes. Christmas school programs. Holiday projects. Handicrafts in detail with working instructions clearly told. Gift cards and greeting ideas.

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Pedro J. Lemoy

The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN FINE AND INDUSTRIAL ART

PEDRO J. LEMOS Editor

DIRECTOR MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

JOHN T. LEMOS Assistant Editor

VOL. XXVI

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GIOTTO'S TOWER IN FLORENCE, ITALY, THE MOST BEAUTIFULLY DESIGNED TOWER IN THE WORLD. IT IS A REMARKABLE EXAMPLE OF FINE SPACE DIVISIONS WITH ENRICHMENTS THAT ARE NOT ORNATE

The School Arts Magazine, January 1927

The School Arts Magazine

VOL. XXVI

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No. 5

An Achievement in School Decoration

J. ROGERS ULLRICH

Art Instructor, South Philadelphia High School, Philadelphia, Pennsylvania

A NOTEWORTHY contribution to school decoration was achieved with the completion of the War Memorial for the South Philadelphia High School for Boys. Some kind of fitting tribute to the dead heroes of our school had been in contemplation for a long time. Finally the principal appointed a permanent committee and the Art Department was given the opportunity to suggest some appropriate plan. While hunting about for a suitable location, it suddenly dawned upon the committee that no better project could be attempted than to take a section of the hallway, and with the proper wall and window decoration, it would constitute a permanent improvement to the building.

Unfortunately our school, which is one of the largest in Pennsylvania, is singularly monotonous in its interior arrangements. The halls are long, being pierced with innumerable windows looking out on uninteresting courtyards. Countless steam and water pipes, sheet metal lockers and wall radiators constitute the sole decoration along most of these corridors, some of which exceed three hundred feet in length. The main entrance to the school is through a massive Romanesque arch of beautifully carved granite. Heavy white oak doors with plate glass lights admit one to a

disappointing interior, best described by saying it is simply a "hall."

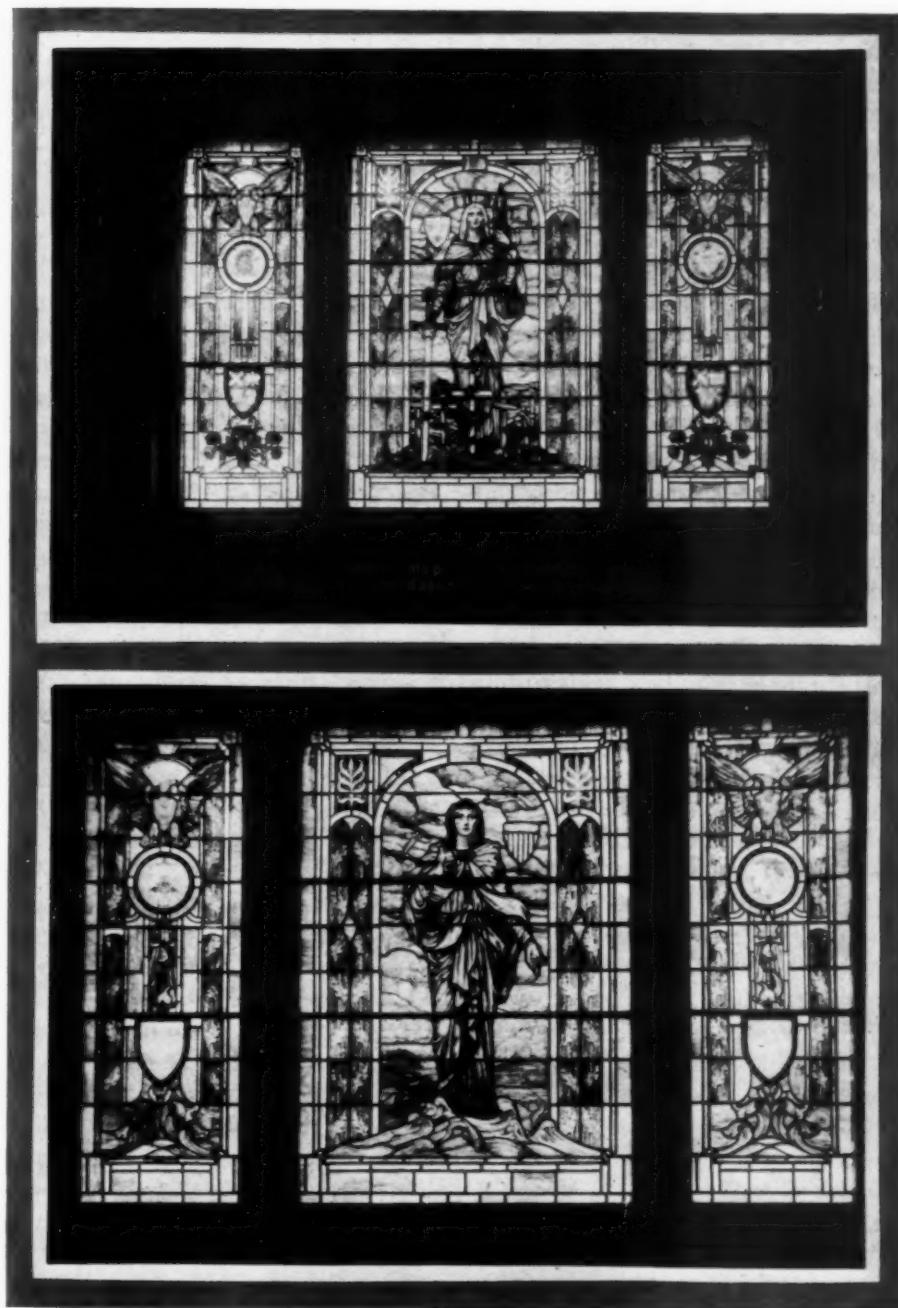
It was proposed to take a fifty-foot section of the wall at this point and work out a scheme of decoration which could be put into practical execution with minimum cost. Mr. Charles W. Seltzer, a registered architect and member of the faculty, prepared plans which embodied the following ideas: The entire job was to be done by school labor, employees of the Board of Education. Our steam fitters were to remove the wall radiators and shift the exposed pipe lines so they could be masked by ten pilasters. These were to be put in place by an apprentice plastering class which met in the building on Saturday mornings. The windows which looked out on the power house were to be decorated with stained glass. Indirect lighting was to replace the antiquated chandeliers. Space was to be provided for seven decorative panels to contain names of the dead and appropriate inscriptions. Under the able leadership of Mr. Earl J. Early, head of the art department, these ideas were crystallized into reality.

The making of the stained glass windows was awarded to the D'Ascenzo Studios. This was the only outside contract of the entire memorial. In the meantime Mr. Early was designing the



THE WINDOW SPACES BEFORE AND AFTER THE WAR MEMORIAL WAS INSTALLED
IN THE SOUTH PHILADELPHIA HIGH SCHOOL FOR BOYS, PHILADELPHIA, PENNSYLVANIA

The School Arts Magazine, January 1927



THE TWO WINDOWS USED IN THE WAR MEMORIAL WERE WARM PURPLE AS A DOMINANT NOTE
THE ENTIRE COLOR IS GORGEOUS, FULL OF SYMBOLISM, SPREADING A WARM RADIANCE THROUGH
THE HALL

The School Arts Magazine, January 1927

decorative panels, all to contain highly illuminated lettering. The central one measures four by eight feet and contains Lieutenant McCrea's beloved poem, "In Flanders Fields." This panel alone required about forty days' work. I am mentioning this fact merely to show some idea of the tremendous amount of labor involved, given all gratuitously for the good of the school. The windows were made at cost, being used as "fillers in," in consequence of which the work was spread over a period of six months.

The color scheme was of great concern to Mr. Early and his assistants, since it was necessary to harmoniously correlate the stained glass windows, walls, ceiling, inscriptions and other decorations. A warm purplish red is the dominant note, with spots of red in the windows to indicate the blood of sacrifice. The decorative panels are toned with blue fields to subordinate all ornament to pure surface design. The windows are gorgeous in color, packed full of symbolism, and fortunately face the east, so they spread

a warm radiance through the hall during school hours.

This oasis amid the monotonous lengths of corridors has won abounding admiration from the student body. The memorial stands unique in Philadelphia high schools. It was dedicated with an elaborate program attended by the members of the Board of Education, a battalion of Marines from the League Island Navy Yard, and three thousand members of the student body.

The school values the memorial at five thousand dollars, for which it has been insured, although the actual cost ran far below this figure. The fact is, it stands as a product of our school family, from artist and architect down to painter, carpenter and electrician, all of whom enthusiastically co-operated to make its creation possible. Our student body consists largely of children of foreign-born parents, so this patriotic shrine serves the double purpose of calling to our mind ever present the hero dead, and of stimulating a pride in the American Ideal.



DRAWN BY ROBERT PHILLIPPI

Art and Utility

JULIA W. WOLFE

New York City

SOMETIMES we are apt to regard culture only as a developed adornment of higher humanity, and to overlook the original utility of the arts from which all culture sprang. The artistic object we now admire presumably for itself has a history showing that at one time there was a real necessity for it, that someone therefore invented it, and that the inventor was bound and limited by the means and skill at his command. Regarded in this light, the rudest thing man first made for the commonest use was art, and in its little degree, fine art; and the most elaborate thing, the finest fine art, men now make or paint for ornament, has an unavoidable, an inevitable utility.

Let us consider the primary utility of a few things. Blue ware was originally made blue because the latter was simple and cheap; but it is now prized and imitated for more fanciful purposes. Statuary was at first an essential part (a figured column) of architecture, and the most elaborate architecture was the outcome of the simple needs of a building. Climate too has been a most active designer. It decreed flat roofs where people wished to sleep in the open; narrow streets where people needed shade, as in Italy; and angular roofs where snow and rain had to be warded off. Small, dim, religious light windows were once made so because larger ones could not be easily made, and were, in fact, their ideal more than otherwise; but windows were not small for artistic

sympathies so sensitive that even the green bull's-eye is centered in the pane; not on economical grounds, as heretofore when every inch of glass was a luxury; but for decorative purposes in an age when we can let daylight in by the square yard. The niceties of jewelry that we now show as art curiosities in museums are made for very practical daily use. The coins we copy and duplicate in bracelets, brooches and solitaires were as utilitarian as our coins are now. The common alphabet out of which we elaborate so many varieties of form in public petitions and addresses, in the name of art, no doubt received the first variety of form through the uncompromising necessity that there should be distinctions between one letter and another. Monks decorated their books, not for decoration as decoration only, but as a beautiful offering; it was a devotion not to art as art, but through art to the deity. The statues devoted to Greek temples had the utilitarian character of offerings or expressions of worship.

Now as to the inevitable utility of the finest or even fine art. We may not openly or even secretly recognize the moral utility of a picture—either landscape or picture, a statue or bronze group, a beautiful vase, a sonata, a poem; but notwithstanding this, the thing utilizes individual thought and finally generates action. If the influence of a work is of a low order it modifies our height, and if high it qualifies our

nobility with greater nobility. If unseen, a work of art of course has no active existence. Like the "cipher" standing by itself, it expresses nothing, but increases or diminishes the value of other figures. Now the "other figures" whose value is increased or diminished by the cipher Art are men and women; and men and women in all conditions of life are influenced and are influencing, for the broad history of mankind is the history of a moral strife. Such commonplace expressions as "getting on," "bettering one's self," "progress," "success," confess this, and the most ordinary deeds of life form an unconscious admission of unrest for the higher conditions. Art is a special but semi-conscious confession of this unrest. Science, philosophy and mechanics not only by necessity but by choice are directed to utilitarian uses.

In connection with the broad morality and the utility of even fine art, it is well to bear in mind that art is a dependant. It does not live by the breath of its mouth, but by the word of suggestion that proceedeth out of the mouth of Nature; and Nature, as far as we know of her, never does a thing for the mere diversion of doing. What the great purpose of all existence in nature may

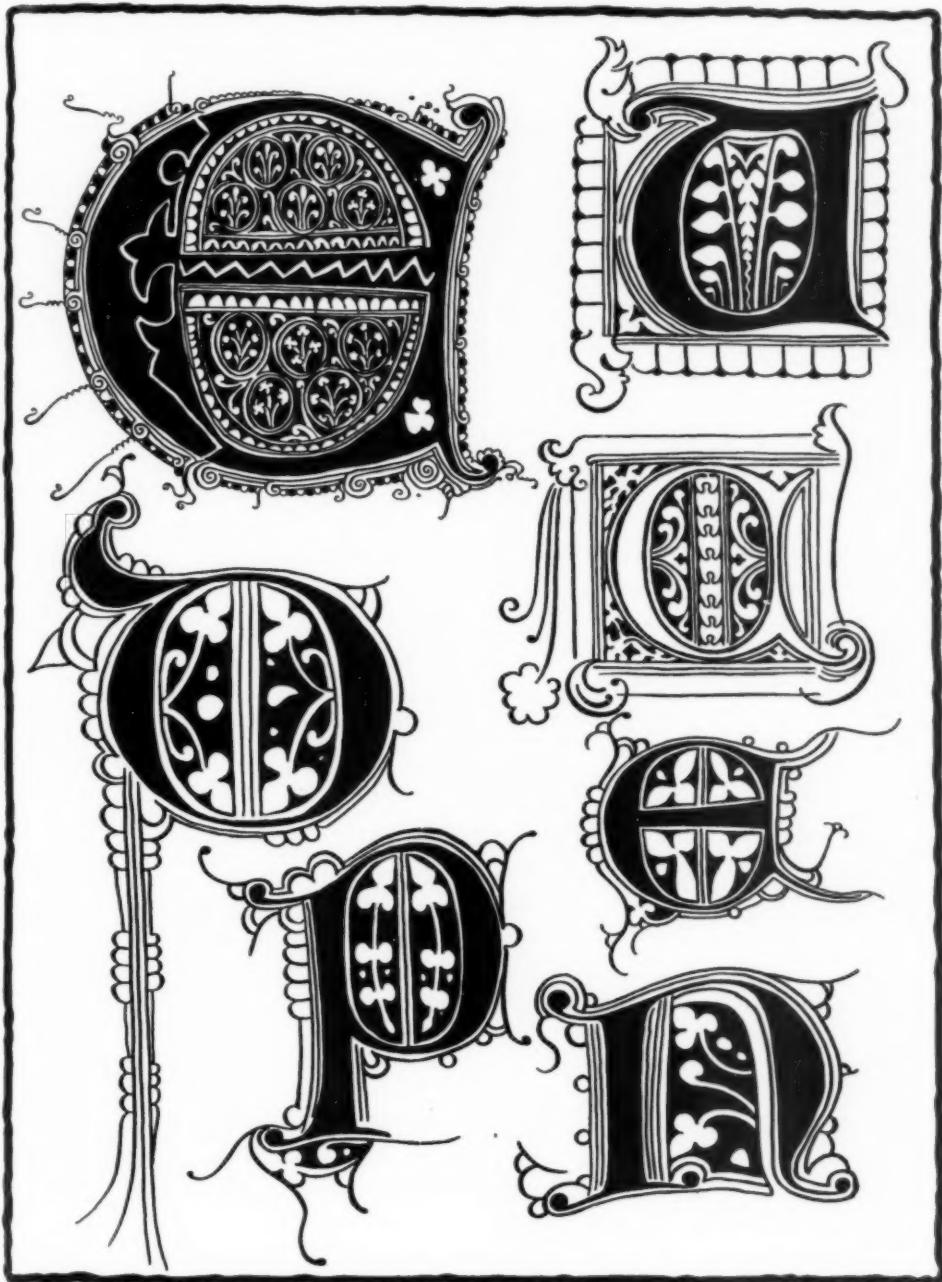
be is beyond the present point; but the fact or purpose or motive is eloquent in all understood facts. Art of necessity follows nature—for where can it avoid nature?—and of necessity also it partakes of the attributes of the model. Nature affects art, and both affect the artist. There never was an artist who could, however he wished to, however he believed he did, follow art for art, and metaphorically put a colon and say its influence ended where he set the last touch. "The arithmetician," says Coleridge, "uses figures as the means and not the end of knowledge"; and the artist unavoidably, whatever his own belief may be, uses art as a means and not as an end achieved in itself. Even the artists' life is not precisely that life it would have been had it worked at any other vocation. The imagination and the emotion he employs to seize his ideal are not dead and actionless forces.

We would not have all pictures parables, all especially inculcating a given virtue, but we would have every artist aware that his work, however great or however small, is inevitably for or against this fundamental morality upon which the welfare of all society necessarily depends.

ART AND INDUSTRY

How define Art or Labour? We might dryly attempt to sum up the artificial distinctions between them by saying that—(1) Art is the inventive use of tools and material. (2) Labour is the mechanical use of tools and material.

But on examination (regarding the whole field of handicraft) the two would be found to be so closely connected—so much art or skill in even the simplest operation of labour, so much labour involved in even the simplest form of art—each so involved in the other, that it would be very difficult to draw the line and to say where labour ends and art begins.—SIR WALTER CRANE.

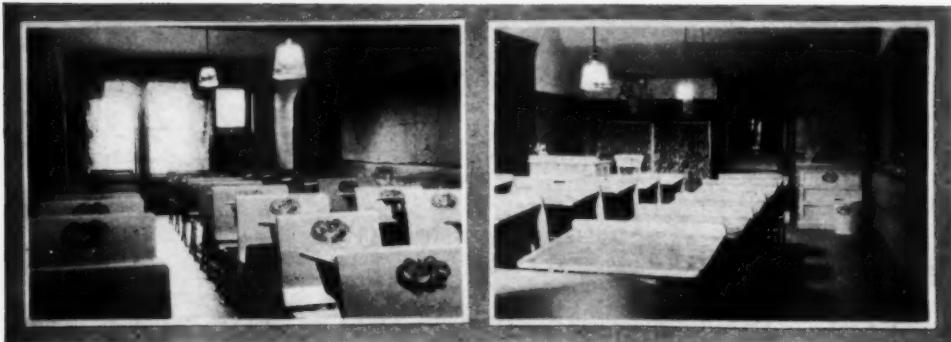


INITIALS DESIGNED BY THE MONKS OF ITALY DURING THE MEDIEVAL YEARS AND USED AS
MANUSCRIPT DECORATIONS. SKETCHED BY THE EDITOR, FROM MANUSCRIPTS IN FLORENCE, ITALY

The School Arts Magazine, January 1927

The Art Room as an Art Project

BEULAH M. WADSWORTH
Supervisor of Art, Kalamazoo, Michigan



THE art studio of a school should be a place beautiful, for lessons in aesthetics are taught unconsciously by environment. If the students contribute to its beauty the educational value is increased.

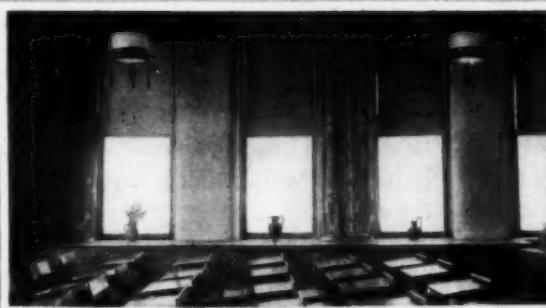
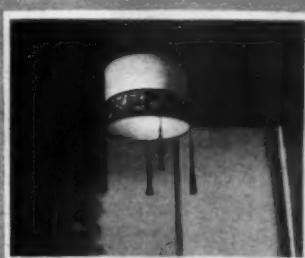
Beauty is often considered in terms of money. True art, however, may do much with little. Here is a story of a schoolroom transformed with the expenditure of only twenty dollars, but much "elbow grease."

To begin with there were two attic rooms in a certain public school in Kalamazoo, Michigan. The instructor, Mrs. Charles Snyder, saw their possibilities after they had been plastered and a skylight put in. There was the usual old fashioned school furniture on hand.

The work took four weeks. The first step was the removal of all the varnish from seats, desks, two large cabinets, and the teacher's desk and chair. Sandpapering followed this; then came two coats of flat paint in light green, which was covered with an enamel coat of the same shade.

Meanwhile, between paint coats, a competition for a design to be applied to the back of each seat was held, all the pupils submitting an original design. Popular choice selected one to be repeated on the center of each seat back, thus making a uniform decoration. The motif used was a compact group of conventionalized flowers done in blue and shades of orange, lavender, and green. After it was applied, valspar varnish was used as the finishing coat. To protect the desk tops green oilcloth coverings were made, and to give each pupil a chance to express on his desk his individuality, his own motif for the corners of the oilcloth covering was used.

Cretonne curtains for the windows and runners for the tops of the tables and cabinets were chosen to carry out the color scheme. Parchment shades for the electric lights were decorated with applique of cretonne panels cut from the cretonne. Even the waste paper baskets were painted and decorated to match the rest of the room.



Good Design in School
Art Room Arrangement
from Kalamazoo, Michigan.

SCHOOLROOM ARRANGEMENTS DESIGNED BY BEULAH WADSWORTH, SUPERVISOR OF ART, KALAMAZOO, MICHIGAN, WHO BELIEVES ART SHOULD CARRY ON INTO ENVIRONMENT, AND DEMONSTRATES IT SUCCESSFULLY

Blowing Designs On

LOUISE D. TESSIN*

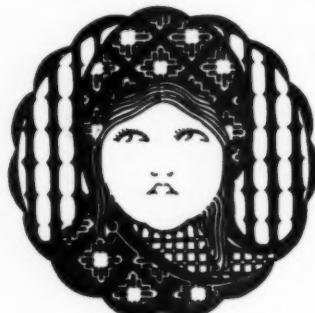
Art Department, Sacramento Junior College, California

NOW, wouldn't it be easy to make pretty things, if we could just blow the designs on? We can. Here we have handkerchiefs with designs and colors blown on them, so easy and inexpensive to make, that they may well be classed as "blowers", although they are as lovely as the choice ones that we carry for "show."

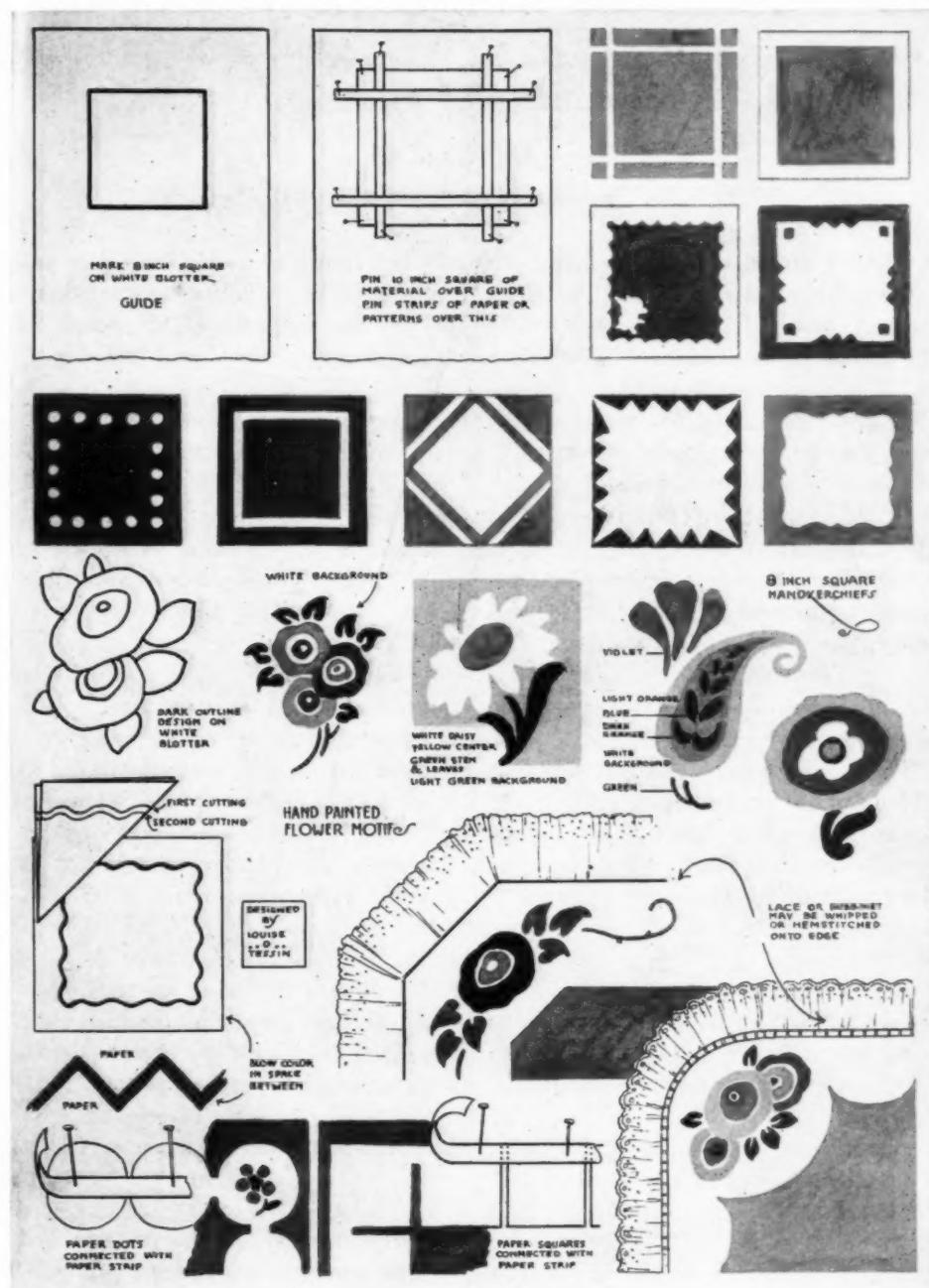
Odd pieces of pale colors crepe de chine, or georgette crepe may be used. Pin the square of silk onto a blotter quite tightly. Experiment first by blowing those of graded tints, generally darker on the edge and lighter toward the center. Plan on one color or never more than two. More colors seem to cheapen the effect. For designs of stripes and dots, cut the masks for these from thin blotters or heavy paper, and pin them into place over the stretched silk (Fig. 2). A guide drawn on the blotter beneath (Fig. 1) will assist greatly in locating the masks correctly. Now blow the color on, though not too much

at a time. When desired shade is effected, take off the masks very carefully (Fig. 3). Borders and center sections of all kinds may be created. If a flower motif is to be a part of the decoration (Fig. 5), cut a mask of this and pin into place before blowing. This will leave a white spot after the blowing, and the masks are removed, which in turn may be filled in with color by hand. (Fig. 4). Finish the handkerchiefs with lace, either whipped or hemstitched onto the edge.

There are various kinds of textile paints on the market that may be used for this work. Paintex has been very successful in the classroom, also for just blown colors, a mixture of oil paint and gasoline, or to assure permanency, a mixture of oil paint and turpentine to which has been added a little oil of wintergreen and acetic acid (proportion: 1 pint turpentine, 1 ounce oil of wintergreen, 1 ounce acetic acid). Use ordinary fixitif blower for blowing on color.



DESIGN FROM ART DEPARTMENT
JOHN MUIR JUNIOR HIGH SCHOOL
LOS ANGELES, CALIFORNIA



LOUISE TESSIN SHOWS IN THIS PAGE VERY CLEARLY HOW TO PRODUCE ORIGINAL DECORATIONS ON TEXTILES WITH THE BLOWING ON OF THE COLOR AS DESCRIBED ON THE OPPOSITE PAGE

The School Arts Magazine, January 1927

Beginnings of a Design

ALFRED G. PELIKAN

Director of Art, Milwaukee Public Schools, Milwaukee, Wisconsin

MANY an art teacher, no doubt, on looking over the shoulder of a student, has had brought home to her the truth of that old adage, "Fools rush in where angels fear to tread." Especially does this seem to be true with students who are trying to master some of the elementary principles of beauty. In some cases, the result is a certain naïveness or primitiveness, in the majority of cases, however, it is a meaningless jumble or disorder. This is not due to a lack of technical ability primarily, but to a lack of understanding of the application of the principles of design to simple elements.

The incongruous and unrelated shapes which can be wiggled out by a student of design can be rivalled only by the pounding of dissonant chords on a piano, or the rendering of a Chopin valse by a beginner so as to make it sound more like chopping than Chopin.

The beginner's idea of a design is usually: (a) to make it as intricate as possible, and (b) to disregard the importance of a pleasing contour in a design.

Primitive art, in the majority of cases, is beautiful because of its orderly repetition of simple elements and the sincerity of its endeavor. There is no attempt to create something which will startle the observer, but rather a desire for ornamentation which will enhance the object to which it is applied. Study

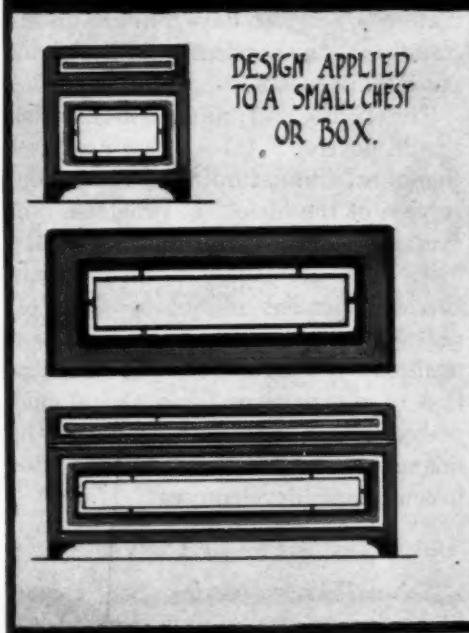
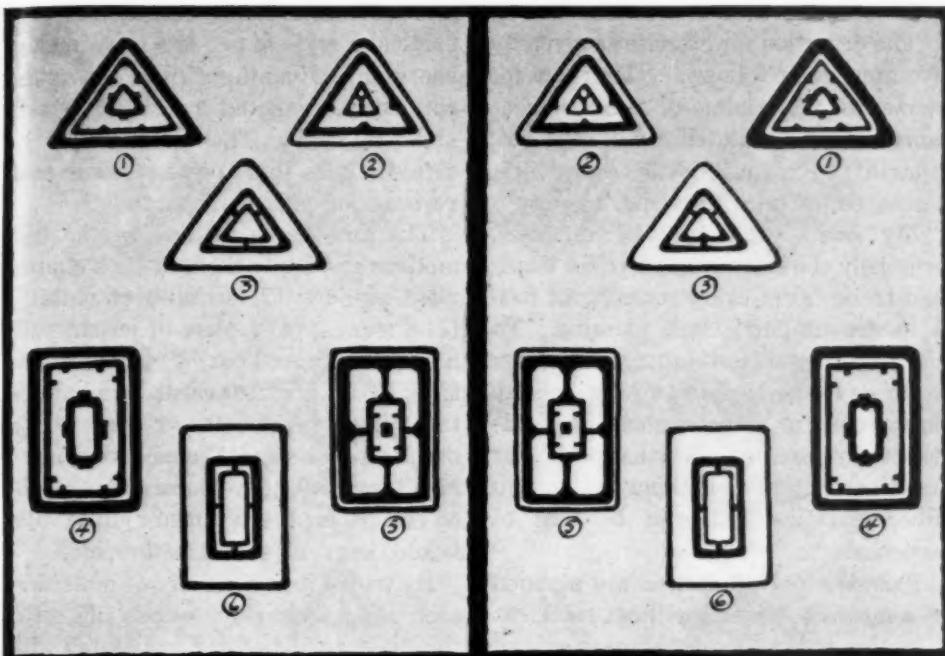
the bead work of the Indians, the wood carving of the Maories, the woodblock printed tappa cloths of the South Sea Islanders, etc., and you will find a genuine skill in space filling.

Geometric forms have been made use of from time immemorial. A study of the History of Ornament will verify this. There is no limit to the variety of design which can be evolved in or from a triangle, square, circle or other geometric form. Study Plate 1 of Design Principles by Mr. P. J. Lemos and see how effectively the repetition of triangles has developed into pleasing pattern.

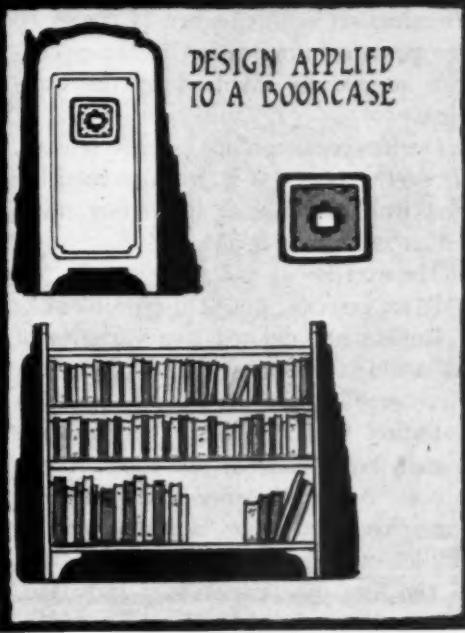
An interesting problem which may be worked out in this connection is as follows: After a general talk to the class on the principle of repetition with variation, draw three triangles on the board and give these instructions:

1. Arrange the triangles inside of each other, being sure to vary the width of the lines as well as of the spaces.
2. Without changing the position of the triangles, enrich the element by the addition of a few simple lines.
3. Apply the same arrangement to a square, a rectangle, and a circle.
4. Add a third value.
5. Adapt the finished designs to as many objects as you can.

The practice of adapting the same design to a variety of material is an excellent one and should be encouraged by all teachers.



DESIGN APPLIED
TO A SMALL CHEST
OR BOX.



DESIGN APPLIED
TO A BOOKCASE

DESIGNS BY A. G. PELIKAN ILLUSTRATING GOOD DESIGN PROBLEMS IN GEOMETRIC SPACE FILLING
THE LOWER PANELS SHOW THE APPLICATION OF GEOMETRIC SPACE DESIGNS TO FURNITURE

The School Arts Magazine, January 1927

AN EXERCISE IN RADIATION

The definition for exercise as given by Webster is as follows: "Exertion for the sake of training or improvement whether physical, intellectual, or moral; practice to acquire skill, knowledge, virtue, perfectness, grace, etc."

My own recollection of exercises, especially the setting-up exercises which had to be taken every morning at 6.00 a. m. are not particularly pleasing. To sit at a piano and indulge in finger exercises for an hour or two for the sake of training or improvement, does undoubtedly develop skill in that particular function, but does nothing to develop other qualities, unless it be that of patience.

Exercises only too often are planned as a means to an end without sufficient attention to the accomplishment of that end. Many persons well versed in exercises are failures when it comes to the practical application of the principles supposedly involved by the exercises.

Our conception of an exercise seldom, if ever, connects it with something practical, but brings it to our mind rather as a sort of necessary evil.

The exercise on radiation is to be not only an exercise, but also a problem.

Ruskin has defined five varieties of radiation; these are (1) radiation from a center; (2) radiation from a point; (3) radiation from an axis; (4) radiation from a base; and (5) radiation from a curve. After showing the students examples of radiation in nature and in art, let each student make four motives of the first four varieties of radiation, using pen and ink and white paper. A speed ball pen, Style C, No. 3, made by the Hunt Pen Company has proven

most successful in my own work. This particular style of pen is a new one and has many advantages over the round and square pointed pens for certain kinds of work. The exercise may be divided into four parts taking each variation of radiation separately.

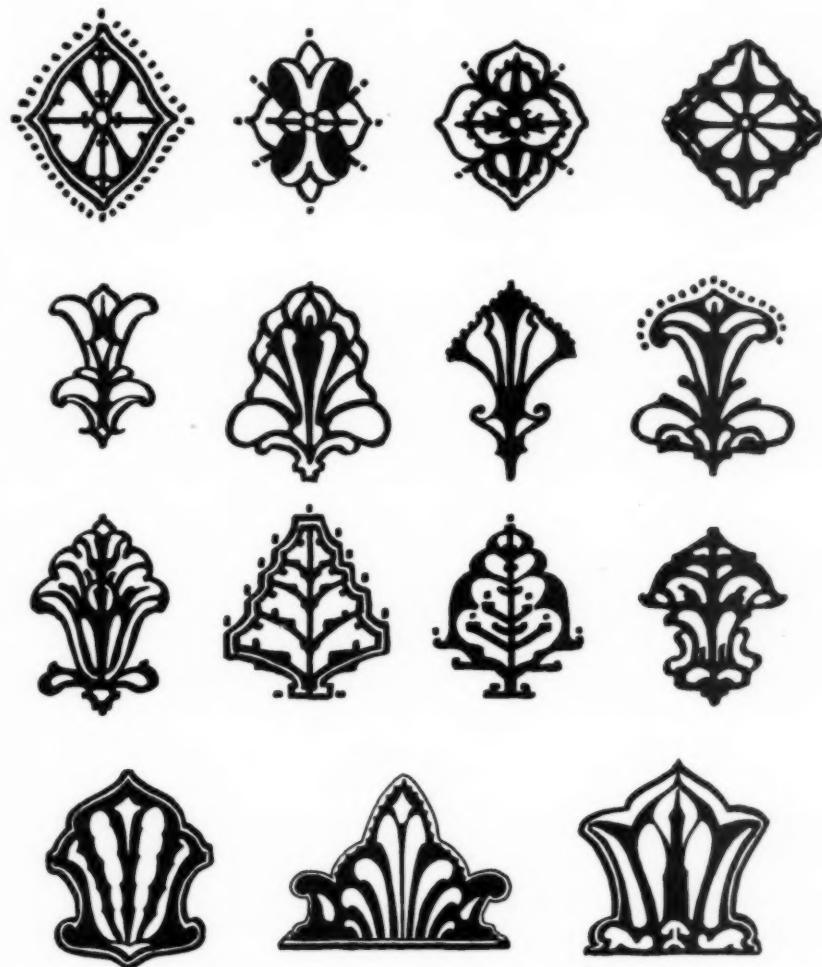
The problem is to develop the best motives and apply them to (1) a stained glass window; (2) an all-over pattern; (3) a stencil; (4) a piece of jewelry; (5) a tile; (6) a carved box; (7) an enamelled tray; (8) a Christmas card; (9) a batiked trimming for a smock or blouse; (10) a decorative border; (11) a piece of painted furniture; (12) a programme cover; (13) an end paper; (14) a curtain pull; (15) a beaded bag; (16) tooled leather, etc.

By trying it in a variety of materials, such as, metal, clay, wood, silk, etc., the student will become acquainted with the limitations of different kinds of materials, and also have a better understanding of the application of design for practical purposes.

The exercise and problems in radiation should develop: (a) a closer appreciation of art and nature; (b) a better conception of the history of ornament; (c) neatness in the arrangement of the motives on the paper; (d) originality in the development of the motives (e) practice in the use of pen and ink as a medium; (f) imagination in the application of the motives for practical purposes; (g) an aesthetic response to the fine relationship of spaces; (h) civic pride in community development.

THE STUDY OF CURVES

The well known saying "you cannot fit a square peg into a round hole" has a direct application to one of the principles of design, namely that of "Unity." As



...An Exercise in Radiation...

1 Radiation from a Center.
3 Radiation from an Axis.

2 Radiation from a Point
4 Radiation from a Base.



EXERCISES IN RADIATION BY A. G. PELIKAN OF THE UNIVERSITY OF MICHIGAN, ANN ARBOR, MICHIGAN

The School Arts Magazine, January 1927

in the case of the square peg and the round hole which could not be united, so the straight lines in a circle do not give the effect of unity.

It is possible to get very interesting designs by drawing a square within a circle and softening hard angles by the use of transition, that is by a tying together or the uniting of the straight lines so that they will flow into one another and become part of the curved lines, but you cannot make a good design by drawing straight lines without this process of transition or transforming them to unite with the enclosing space.

As in our previous problems with the squares we are still confining ourselves to bisymmetric (equal sided) arrangements, this time applied within a circle. The problem may include several circles which show occult balance. Lines should be made to flow out of each other and show opposition only as they are counterbalanced. A small mirror held on the dividing line or axis of the design will show the repeating pattern on the other side and in this way save working on both sides simultaneously. It may also be used to good advantage to pick out new motives by placing it across the original design at various angles.

After a number of satisfactory line arrangements have been made interpret the same motive in mass or in light and dark, reversing the value in some cases, adding a third value in others.

A very good problem in the study of curved lines is to work out a number of designs for wrought iron grills, wire brooches and so forth. A certain amount of knowledge of the construction and of the limitations of the medium is necessary. This may readily be obtained from good text books on jewelry and ornamental iron work.

In the case of iron work a combination of curves and of straight lines is used, but always with regard for the unity of these different elements. The straight lines are usually structural lines which give strength and act as a frame work. The curved lines add grace and give movement to what would otherwise result in an angular, severe, geometric pattern.

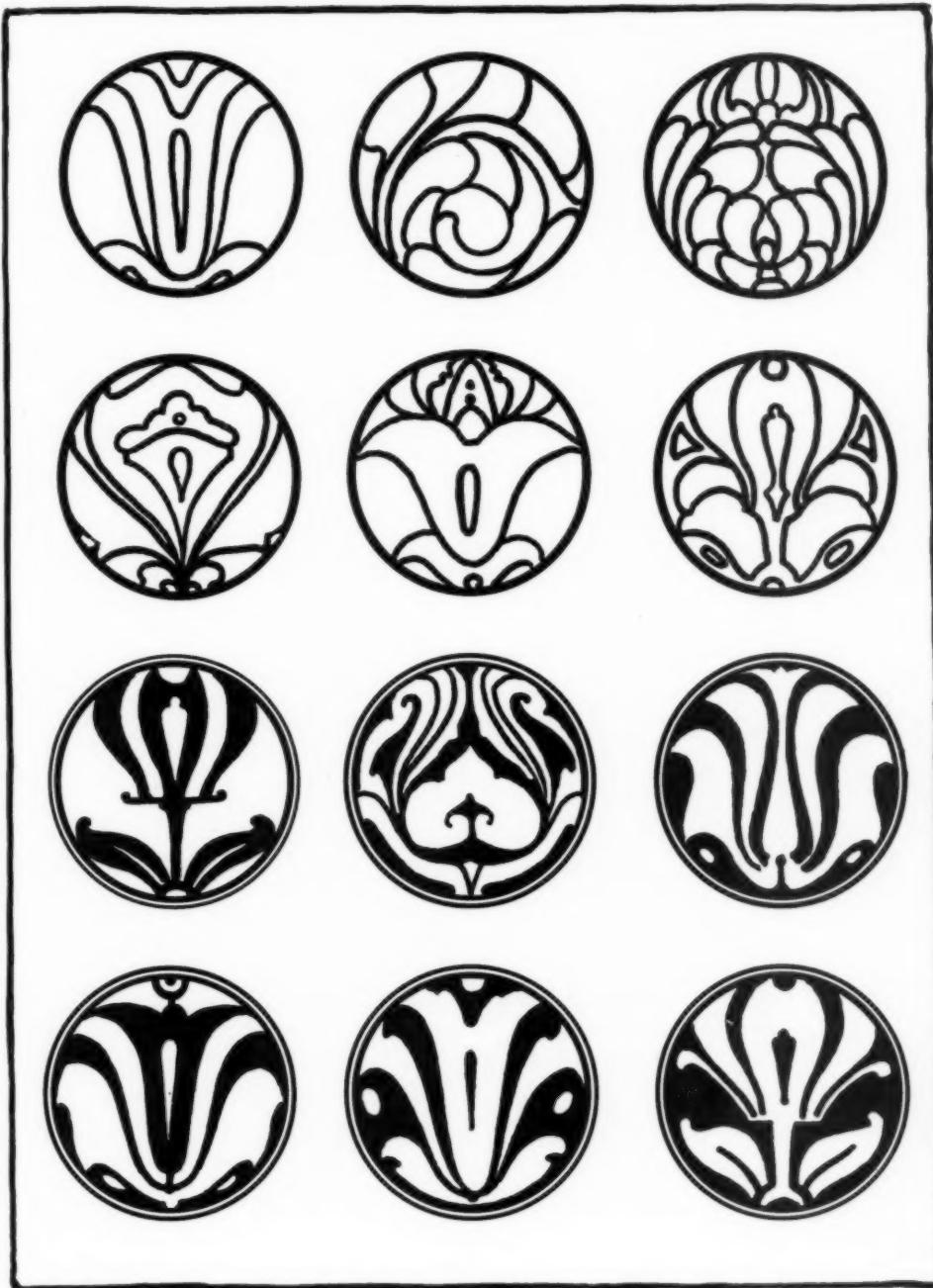
Color is eliminated, so that the problem depends entirely on the quality of line movement and pattern for effect.

For the lower grades the problem may be worked out in squares and rectangles with a view to adapting them for wire brooches.

Simple wrought iron grills may be worked out by cutting the designs out of black paper and pasting them on a lighter toned paper.

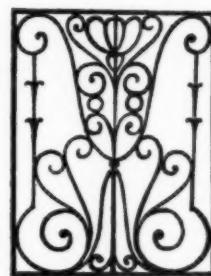
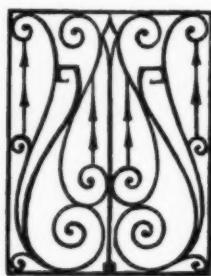
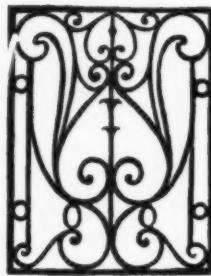
Good examples of curved ornament, the Ionic volute, etc., will help in developing a sense of appreciation for beautiful curves.





BISYMMETRIC CURVED LINE FORMS DECORATING A CIRCLE
SPACE, AS A PROBLEM IN DESIGN UNITY, BY MR. PELIKAN

The School Arts Magazine, January 1927



THE STUDY OF CURVES APPLIED TO DIFFERENT SPACES BY A. G. PELIKAN.
THE DESIGNS ARE IN THE MANNER OF WROUGHT IRON WORK

The School Arts Magazine, January 1927



A PAGE OF DESIGNS PRODUCED WITH A MIRROR BY LOUISE TESSIN, ART INSTRUCTOR, SACRAMENTO JUNIOR COLLEGE, SACRAMENTO, CALIFORNIA

The School Arts Magazine, January 1927

Block Print Useful in Leather Craft and Bookbinding

ORA NESBIT

Hamilton Junior High School, Long Beach, California

BLOCK print is a very useful and interesting medium for art expression in Junior high school.

In making a book cover or binding a book, one obstacle is the method of printing titles on the book. When tooling is used, the lettering should harmonize. Therefore an impression is much better than gold lettering. This need was the inspiration for a little experiment which has proved quite successful as well as profitable. Very attractive book cover designs may be stamped with a linoleum block print.

Materials required:

1. Sheet wadding
2. Cardboard
3. Tissue paper
4. Letter press
5. Sponge.

Method of using block print on leather:

Prepare the linoleum block print in the usual manner. On a piece of cardboard about 9 x 8 inches, place four or five thicknesses of sheet wadding. Over

this, place a piece of tissue paper on which the leather is placed right side up. Moisten the block print and cover it with a piece of tissue paper. The moisture will cause the paper to adhere to the block. Moisten the leather on the wrong side. Place block on leather and slip all in letter press. Screw press down, release about one-fourth turn, screw down again. Repeat this five or six times, or as long as necessary to print. Experience will prove necessary pressure.

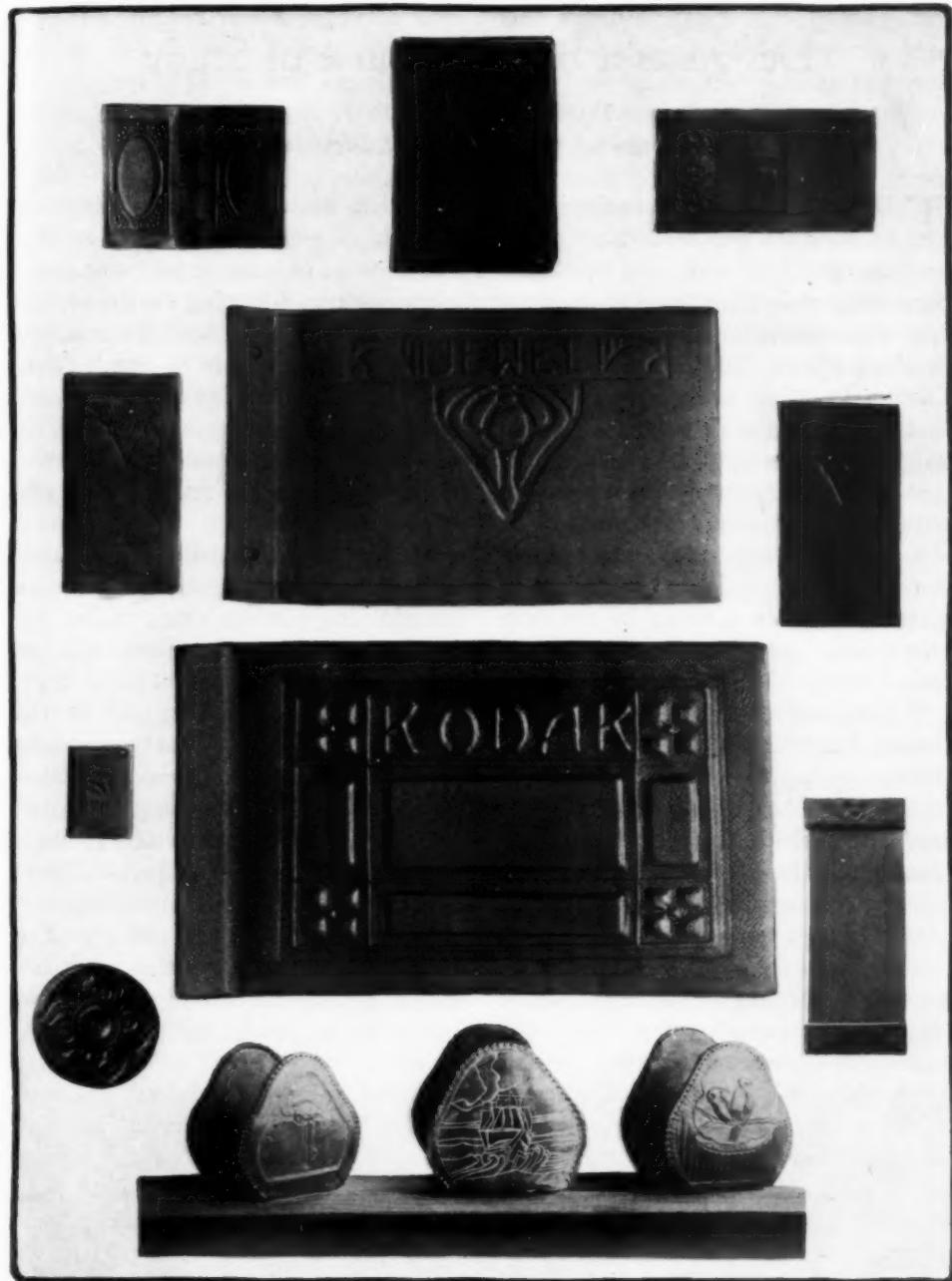
Always try out the block on a piece of scrap leather first. After printing the leather, allow to dry before making up.

Leather best adapted to block print: Russia tooling calf should be tooled by hand, but some fine designs are very effective stamped. Morocco, velvet finished lamb skins, and plain lamb skins are very effective for book covers.

Students will work hard to become skillful block print cutters.

The accompanying cut shows designs that have been stamped in this manner.





A PAGE SHOWING LEATHER CRAFT DESIGNS WHICH HAVE BEEN PRODUCED ON LEATHER WITH THE USE OF BLOCKS ENGRAVED FOR THE PURPOSE, BY THE STUDENTS OF ORA NESBIT, ART INSTRUCTOR, HAMILTON JUNIOR HIGH SCHOOL, LONG BEACH, CALIFORNIA, MARGARET WAITE, ART SUPERVISOR

The School Arts Magazine, January 1927

Design as a Beauty Course of Study

MARTHA K. SCHAUER

Art Instructor, Stivers High School, Dayton, Ohio

THE general public is beginning to realize that the real value of art teaching lies not in serving utilitarian purposes, but in educating the people to appreciate beautiful lines, pleasing proportions, related tones, and harmonious colors. In other words, it is evident that the real aim is to develop good judgment rather than actual ability, so that the practical reveals itself when our boys and girls, instead of simply being able to draw and paint, are able to recognize a well designed rug, a chair of pleasing lines, or a house in beautiful proportion. An art course that does not train toward this latter end is a failure.

If then, our motto is to be "Appreciation First—Ability Afterward," we cannot but lay stress on the subject of design and composition. Ability will gradually evolve if the course is properly planned and the work carefully criticised.

It is necessary from the beginning to depart from the idea that all design is created for the sole purpose of decorating something. Young high school students are apt to feel that unless the design is for immediate application there is no reason for working on it. Lack of interest results and this is when teachers experience such difficulties. In trying to master such a situation I struck upon a plan that I hope will be of assistance to others.

After talking to the class a little while on the beauty of line and proportion, variety of spacing, and design in general, I ask for a discussion of the many ways

in which such knowledge might be applied. We mention correct and incorrect ways of hanging portieres, draping windows, addressing envelopes, and writing letters, so that the students realize the importance of strict attention to art principles in every day affairs. Before beginning the actual work in design the students are thus made to appreciate rhythmic, related lines, and rest spaces.

Then, using charcoal and kneaded rubber, the class is asked to design straight line borders, emphasizing the principles mentioned. Lines of one width are used in order that the importance of background spaces may be felt. This also forces them to realize the necessity of rest spaces since they must place some lines close together and others far apart in order to have pleasing variety in dark and light effects. These borders may be applied to advertising posters or any printed matter. The students will notice too that such designs might be applied to a variety of things from porch railings to lace insertion.

Symbolism may be introduced into such a border but I have found it advisable to introduce it in the following manner. Still using charcoal in lines of one width (about $\frac{1}{8}$ " wide) the class is asked to think of some tree form such as the oak, elm, or cedar, that has marked characteristics as to shape. This must be interpreted into a bisymmetric unit that will suggest the tree to the student

designing it, whether it suggests it to anyone else or not. Beauty of line is the sole aim. When they succeed thus far they must symbolize branches and leaves, aiming for related lines and rest spots and keeping the unit bisymmetrical.

When they catch the spirit of space relation and abstract work, then let them do flower buds and full-blown flowers in like manner, using straight and curved lines of one width. Squares and dots the width of the line may be used to lend variety.

After these lessons with lines of one width, they have learned the value of beautiful background spaces. The next step would be to develop units in spots of dark and light. This necessitates care in both unit and background shapes, and *beauty of spots* is dwelt upon. Many examples of old textiles may be shown and it is surprising how students will appreciate them. They have awakened to the infinite variety of flower, bud, and leaf shapes, and delight in striving for original effects in their own designs. They are developing power.

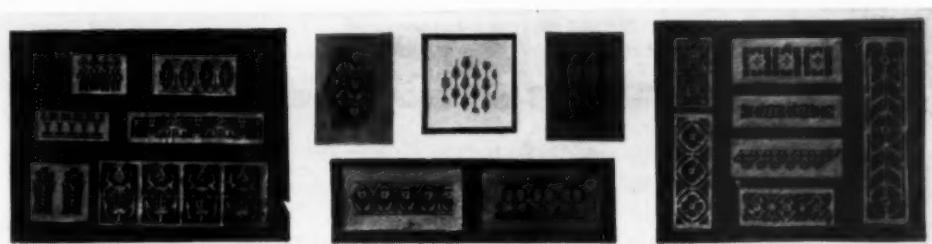
Now with the use of a small mirror 2" x 4" the students are able to find numerous designs. Placing the mirror at various angles over their unit sheets they will find medallions, borders, sur-

face patterns, etc.—things they had never thought of before. These problems should be carried out, adding and subtracting parts so that beauty of line, variety of spacing, balance of dark and light are the results. It is easy to see how such work may be carried farther and farther until designs in three or four values are obtained. The application of color would naturally be introduced throughout such a design course.

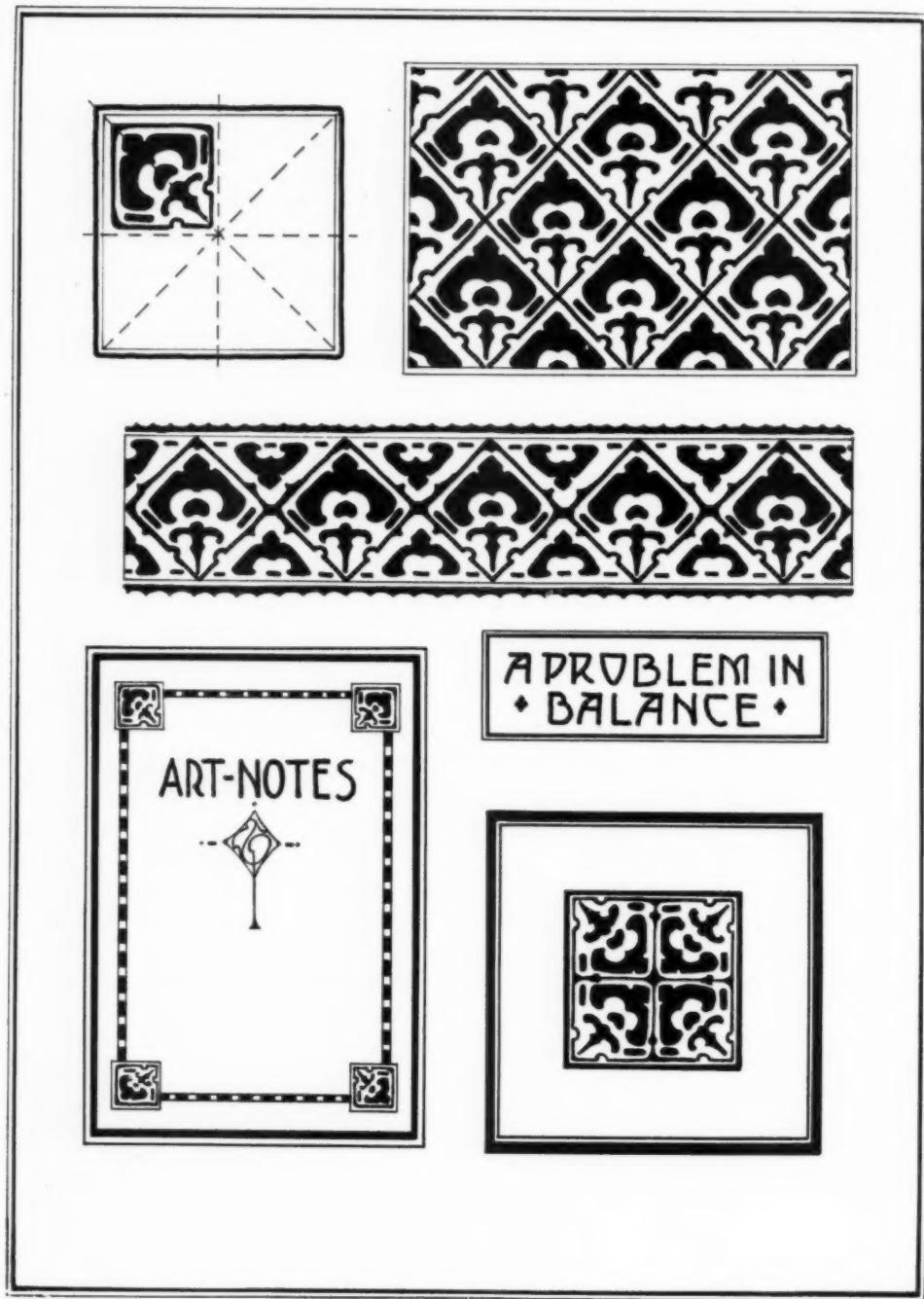
As the sheets of design units are nearing completion, and good results are obtained in borders, surface patterns, etc., the teacher might show illustrations of wood-blocking, stenciling, bead work, applique, tooled leather, etc., and the students would at once see how *this* unit would be good for a wood-blocked pillow or table mat, and how *that* one could be adapted to stenciling. In this way they would see that while their problems were done primarily to gain an understanding of design they had a wealth of material applicable to wood carving, tooled leather, clay, metal, and all applied art. Of course the element of "fitness" would enter into the application, but careful guidance and criticism would change the design or part of the design to usable conditions.

The understanding of art in general

(Continued on page ix)

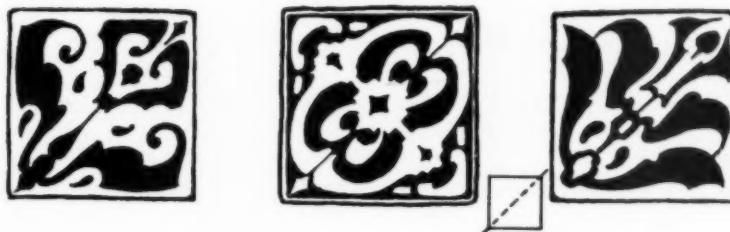
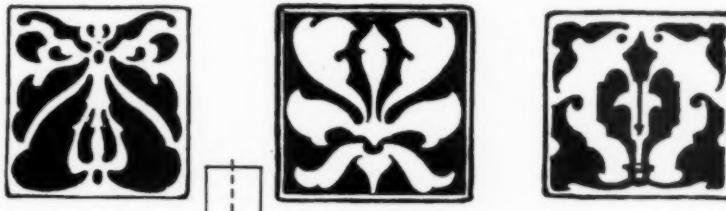


A GROUP OF THE DESIGNS MADE BY THE STUDENTS OF
MARTHA K. SCHAUER'S DESIGN CLASS, DAYTON, OHIO



A DESIGN PAGE ON BALANCE BY ALFRED G. PELIKAN

The School Arts Magazine, January 1927



SHOWING OTHER DESIGN BALANCE MOTIFS BY MR. PELIKAN

The School Arts Magazine, January 1927

I Am Art

THROUGH me the eyes of unseeing Man are opened to the wonders about him.

Cradled in the arms of Nature, much have I learned of her. My inspiration comes from her deep breast and she ever replenishes me. It was she who made Truth known to me. And I am nothing without Truth.

I am the twin sister of Beauty, and wheresoever I go there also will she be found, for we are inseparable.

I walk hand in hand with Knowledge and Science who are my steadfast friends.

I am Art. How gladly do I go into the homes of Man where the door is left ajar.

I take to the city dweller the quiet country lanes at twilight; the sweet breath of cattle knee-deep in some shady pool; the fragrance of flowers along a lonely road; the sombre silence of dark forests bathed in incense of pine.

I take to the boy in the country, the largeness of a city; its streets teeming with busy life; its moving lights—the lights of a great metropolis—and, perchance, the light of Opportunity for him. I show him the treasures of great museums—my treasures. And through me he dreams of great things.

I take to the mountain dweller the surge of breakers on the crescent sea-beach when the moon is new and thin. I take to his fireside the crash and heave of mighty rollers against rocks which have withstood the sea for centuries. Yes, I take ships, the symbol of travel, to him who is shut up in his mountain fastnesses.

I take to the fisherman's hut beside the sea, a glimpse of purple mountains; the gloom of the shadows in the deep canyon; and the warmth and color of the sunlight far, far above, playing on the turrets and pinnacles of temples erected by God.

And into the childless home, I take the shining faces of little children, to brighten lonely hours.

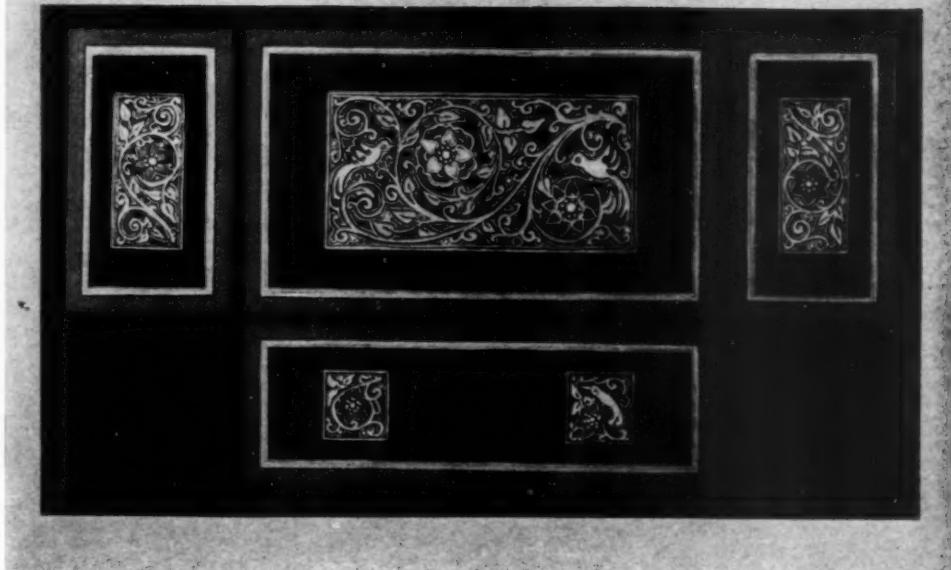
I am dependent upon the mastery of Man, and yet how completely I am Man's Master.

"I am of him and he is of me!"

Through me shall the eyes of Man be opened to the Beauty which is ever present, and he knows it not, because he sees it not until I translate it for him.

I stand for all that is Good and Beautiful and True—

I AM ART



PROBLEMS FOR BOX OR CHEST DECORATIONS SHOULD FIRST BE CAREFULLY PLANNED AND ARRANGED. IF THE MANY DECORATIONS IN GESSO OR RELIEFO NOW BEING DONE THROUGHOUT OUR SCHOOLS WERE FIRST WELL DESIGNED BETTER RESULTS WOULD BE SECURED. EVERY HANDICRAFT WORTH DOING IS ENTITLED TO A GOOD PRELIMINARY DESIGN. NO GESSO DECORATED OBJECT WILL BE SATISFACTORY UNLESS THOUGHTFULLY PLANNED. THE ART OF GESSO AND RELIEFO DESERVES MORE CAREFUL DESIGNING



AZTEC

BIRD DESIGNS

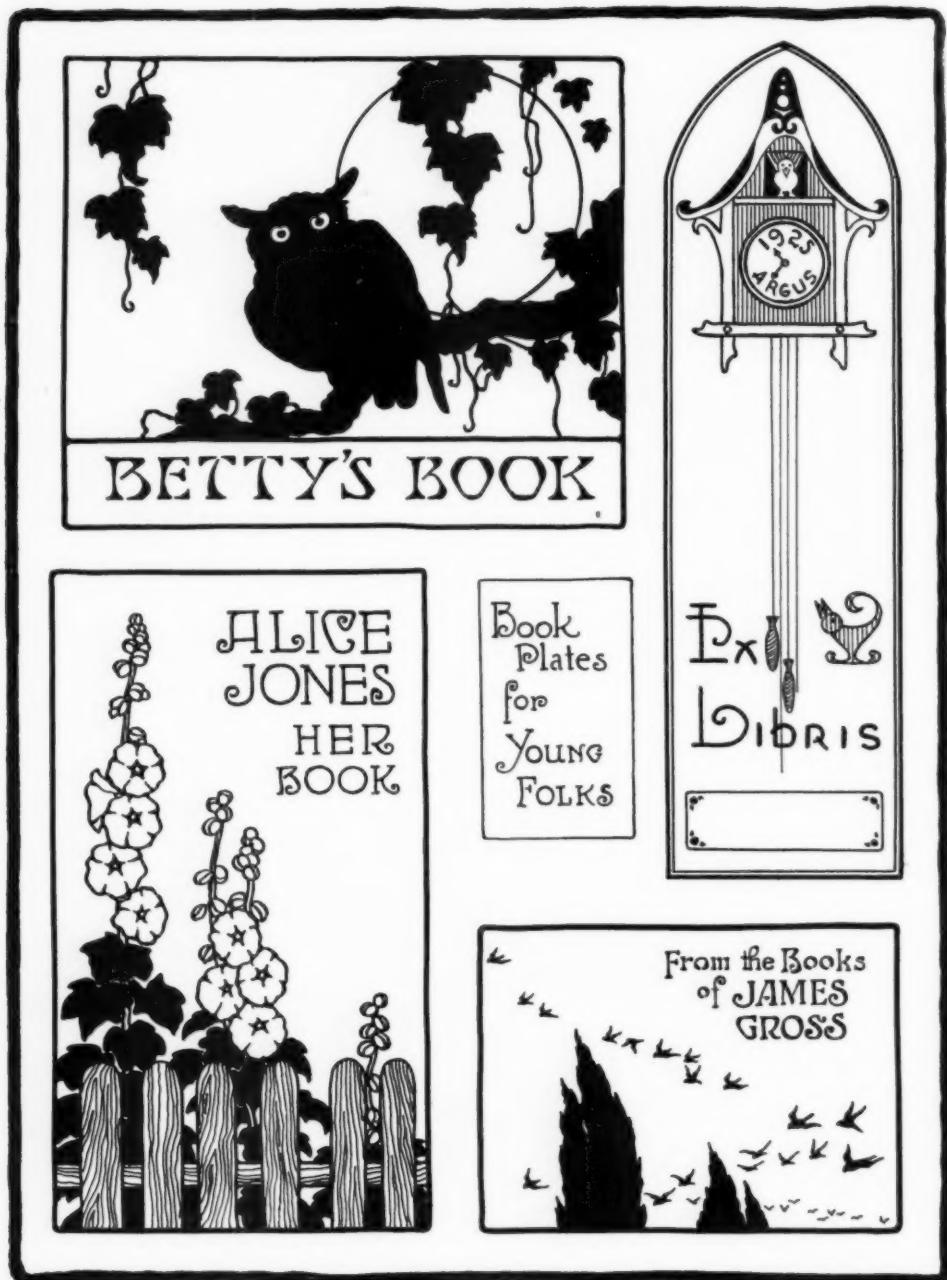
ONE OF THE PAGES FROM THE NEW PORTFOLIO "INDIAN DECORATIVE DESIGNS" BY
PEDRO J. LEMOS AND PUBLISHED BY THE DAVIS PRESS, WORCESTER, MASSACHUSETTS

The School Arts Magazine, January 1927



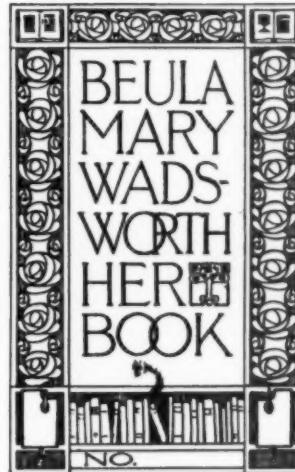
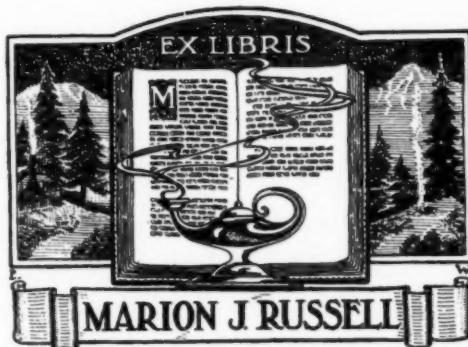
HAIDA INDIAN TOTEM POLE MOTIFS
ANOTHER PAGE FROM THE PORTFOLIO "INDIAN DECORATIVE DESIGNS" PUBLISHED BY THE DAVIS PRESS. THIS PORTFOLIO IS A GROUP OF OVER THREE HUNDRED DESIGNS VALUABLE FOR DESIGNERS AND TEACHERS OF ART

The School Arts Magazine, January 1927



A GROUP OF BOOKPLATES FOR YOUNG FOLKS. THE BOOKPLATE IS ALWAYS A WELCOMED DESIGN PROBLEM WITH STUDENTS AND ONE THAT IS PRACTICAL AS WELL AS ARTISTIC

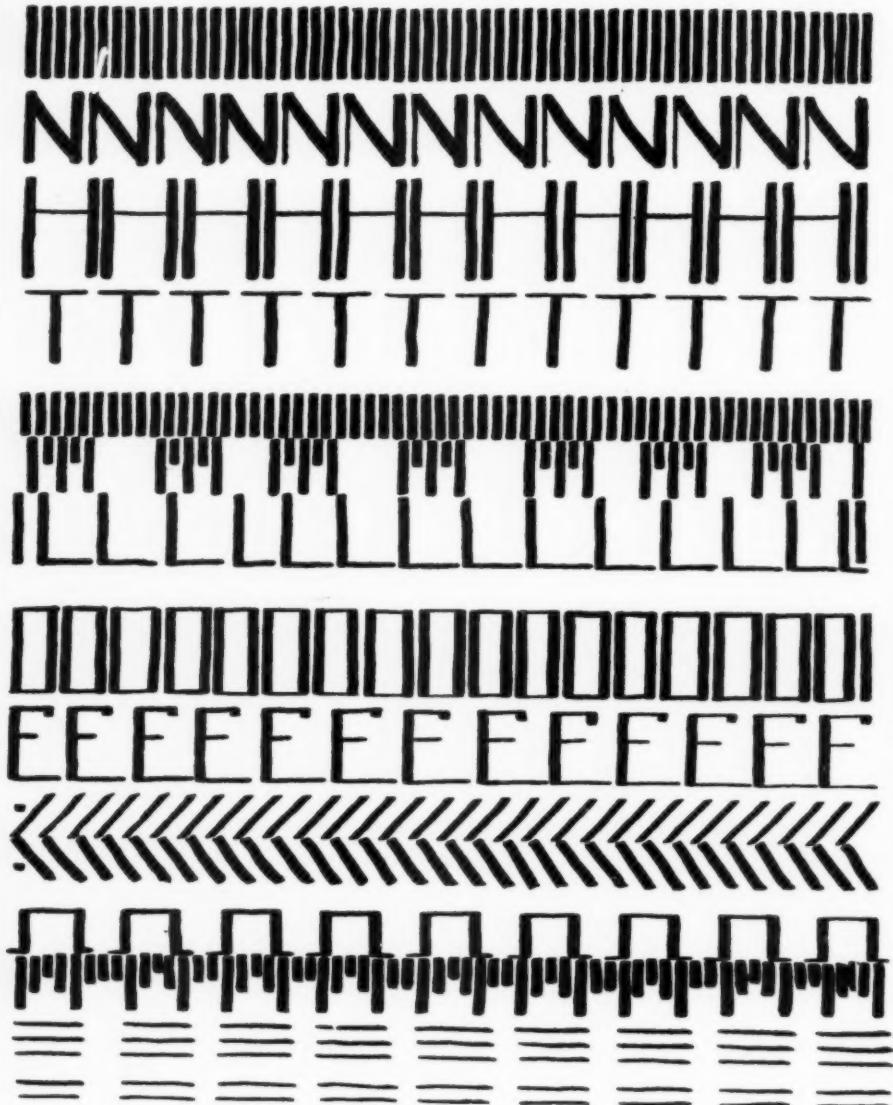
The School Arts Magazine, January 1927



A GROUP OF BOOKPLATES DESIGNED AND DRAWN IN PEN AND INK BY
BEULAH MARY WADSWORTH, ART SUPERVISOR OF KALAMAZOO, MICHIGAN

The School Arts Magazine, January 1927

LINE EXERCISES FOR PEN PRACTICE



LETTERING MAY BE BEAUTIFULLY DESIGNED AND THIS PAGE SHOWS A SERIES OF LINE EXERCISES FOR PEN PRACTICE. MADE BY THE STUDENTS OF THE ART DEPARTMENT OF STATE TEACHERS' COLLEGE, FRESNO, CALIFORNIA, ALEXANDRA BRADSHAW, ART DIRECTOR

The School Arts Magazine, January 1927

SEREE
SEREE
SEREE
SEREE
SEREE
SERENE

BUEET
BUEET
BUEET

NOON
NOON
NOON

TO STUDY ART IS TO STUDY
THE ORDER, RHYTHM, AND
ESTHETIC VALUE
TO GET AT THE FUNDAMENTAL
CONSTRUCTIVE PRINCIPLES
IS THE GREAT STUDY
OF THE INSIDE OF THE OUTSIDE
OF NATURE. JUSTICE,
PURSUIT, EQUITY, JUSTICE,
IMPLICITY AND GOODHEART
ARE THE SPIRITUAL POWERS
HENRI ARISTIDE DUMONT

NEVER NEVER
NEVER NEVER
NEVER NEVER
NEVER NEVER
NEVER NEVER
NEVER NEVER

HOME HOME
HOME HOME
HOME HOME

MINE MINE ::
:: MINE MINE
MINE MINE ::
:: MINE MINE
MINE MINE ::

LETTERING GROUPS OF DESIGNED LETTERING BY THE ART CLASS OF THE
FRESNO STATE TEACHERS' COLLEGE, ALEXANDRA BRADSHAW, ART DIRECTOR

The School Arts Magazine, January 1927



A GROUP OF LETTERED DESIGNS BY CORNELIA V. BURT
OF FRESNO STATE TEACHERS' COLLEGE, CALIFORNIA

The School Arts Magazine, January 1927

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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First Lessons in Symbolic Design

LULU M. PAULEY

New Canaan, Connecticut

THIS form of drawing is one of the most interesting and instructive to the children, and readily correlates with other lessons in the school curriculum. In the study of Indian life, and of other primitive races, it is of special use in adding new interest and giving lasting impressions.

I commence with little stories of the American Indian and his early mode of writing, and get the children to tell what they know about him. As occasion requires, I illustrate with simple sketches on the blackboard. Ten minutes are ample time for this introductory talk.

Assignment: The older children, from the Fourth Grade up, are given a certain time (three or four days) in which to find what more they can about the Indian's picture writing, either from their textbooks, the library, or we have an oral

or silent reading lesson from the "Song of Hiawatha." (In silent reading with this work, the children show rapid advancement.)

Suppose we have this stanza:

He, the master of Life, was painted
As an egg with points projecting
To the four winds of the heavens.
Everywhere is the Great Spirit,
Was the meaning of this symbol.

A child is then called upon to tell and illustrate upon the blackboard, of what he has read. He may have a correct understanding of what he has read; he may not. The class may approve or disapprove; here is opportunity for discussion. The paragraph or stanza finally explained and illustrated to the satisfaction of the entire class, the next one is then taken up in same treatment as the

first; and so on throughout this part of the story.

Study of this particular part of the "Song of Hiawatha" may extend over several days. The teacher, however, may make it as long or as short as she wishes.

After each completed lesson, I have the children copy in a book made by themselves, from a few sheets of drawing paper fastened together with a cover of darker colored paper, all the symbols with interpretations, that they have learned. As new symbols are learned or invented, they are also entered into the book.

After this follows the discussion of color used by the Indians, and we learn that they are few and crude; usually red, blue, brown, and yellow. We also learn how the Indians made their colors from barks, roots, and plants, and for what they used them.

Whenever possible, we procured our own material from the fields and woods, and experimented in making the colors with which to dye the grasses, rushes, and willows that we gather for our basketry class. Our greatest success with these dyes, is in coloring raffia.

In their drawing books, the children next block out small rectangles in which they paint the colors and write their interpretation; as,

Red represents success, blood, war.

Blue represents the sky.

Green represents grass; water.

Brown represents the sun-kissed plain and deserts.

Yellow represents the sun; the west.

Black represents sorrow; death; destruction.

White represents day; dawn; life; the east.

Many more interpretations can be worked out by the children under the guidance of the teacher.

Then may follow a series of lessons in arranging the symbols to tell a story, when painted in with colors. (The higher grades may use water or show-card colors. I prefer the latter as one color can be laid over the other when dry, without danger of running and so spoiling the design.)

The children soon learn to work out many original and even beautiful designs telling interesting stories.

Always insist that each design tell a story.

The higher grades should be able to work out a design telling a longer story than the lower grades would be expected to work out.

Example: The golden grains of corn were planted in the rich, dark soil. The sun and rain caused them to sprout and grow tall, green, and beautiful. When the tassels were in full blossom, a whirlwind came accompanied by dark clouds that covered the sun and the blue sky, and destroyed the growing plants.

In the lower grades the story would, of course, be shorter; as,

The corn grows.

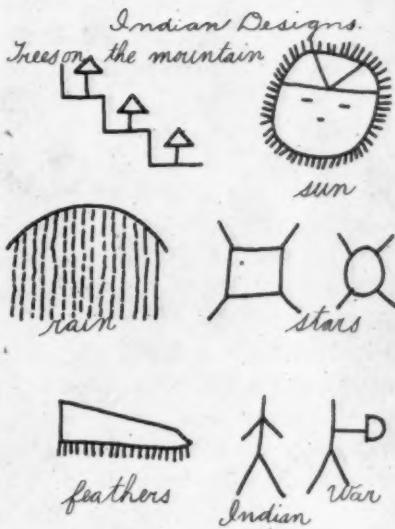
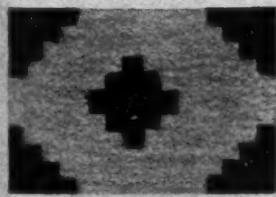
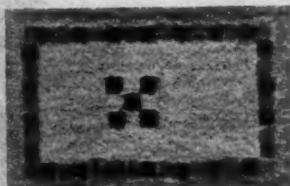
The flowers grow.

The sun and rain makes the corn (seed, flowers) grow, etc.

Do not allow the children to use more than three or four colors in a design. Remind them that the Indian's colors were few. Three colors with their variations, are best.

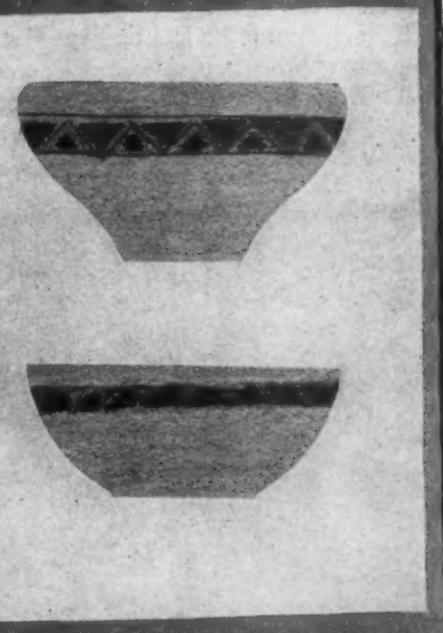
Have them make simple designs at first.

The higher grades may apply their best designs to the decoration of rugs, pottery, baskets, etc.



Pottery and Baskets

The Indians make very pretty bowls, water jars and baskets. The pottery is made of clay. They make designs of color on them. Sometimes the designs tell a story. They weave the baskets of dried grasses. There are designs on these, too.



PAGES FROM A PUPIL'S BOOK ON INDIAN LIFE AND SYMBOLIC DESIGN FROM THE SCHOOLS OF HAVERHILL, MASS., BEATRICE A. RANDALL, ART TEACHER

The School Arts Magazine, January 1927

The First Dandelions for Design

JANE REHNSTRAND

Art Director, State Teacher's College, Superior, Wisconsin

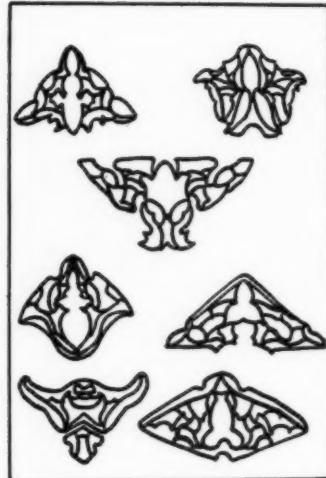
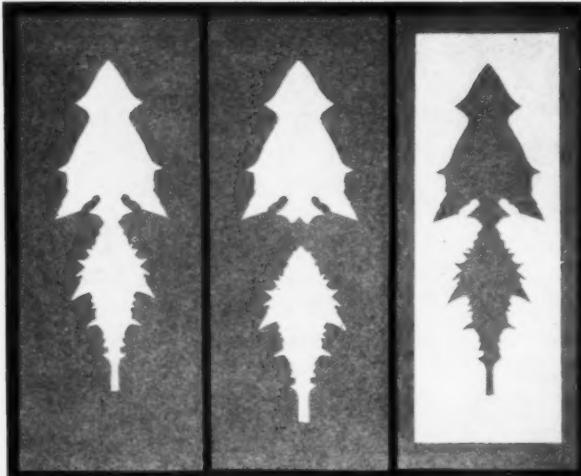
CHILDREN are thrilled with the sight of the first dandelion in the spring. They love and appreciate the lovely sunny yellow heads as they appear in the grass, but seldom if ever notice the beautiful leaf of the dandelion. This common leaf that borders our sidewalks and covers the lawns and fields has been much used in design, because its masses and curves are very beautiful. A design lesson may be developed in an art period by the following method:

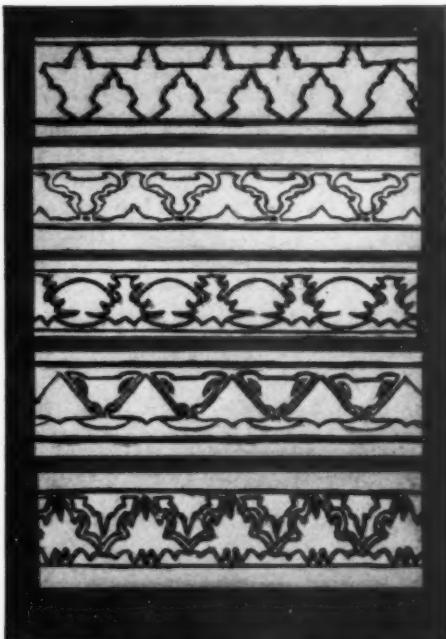
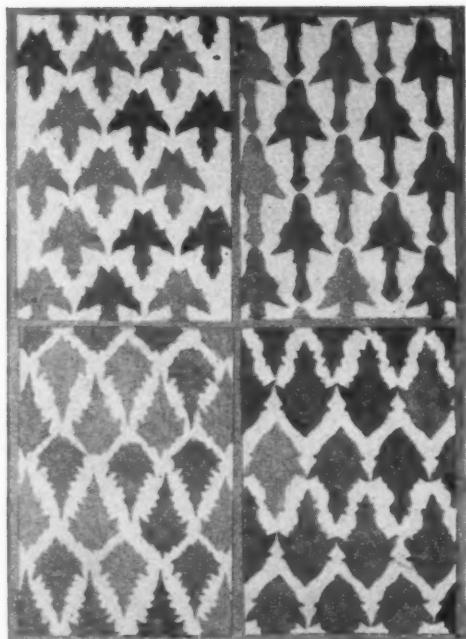
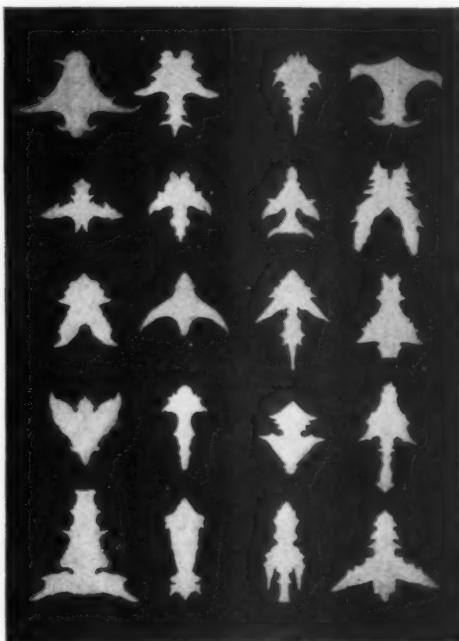
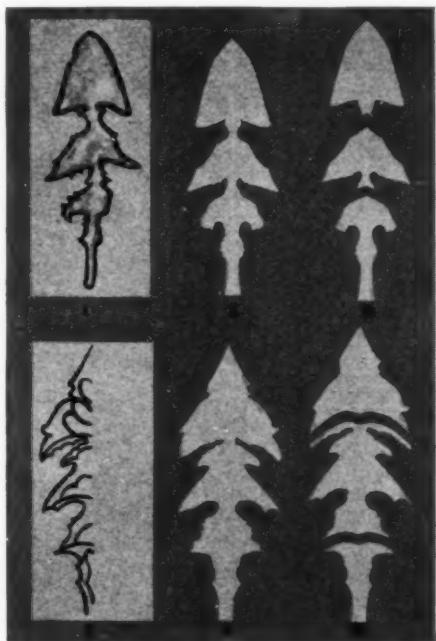
Have every child bring to class a bunch of dandelion leaves. Scissors, paper and paste will be needed. Let each child choose the leaf he likes best. Now have him cut an oblong as long as the leaf and as wide as the leaf, then

place the leaf on the oblong and outline around one side, Figure 1. Remove the leaf and fold the paper in the center. Cut on the line and the result will be a bisymmetric leaf. Cut the new design in parts as shown in Illustration III. Interesting units of design result. Borders, units and all our designs may be arranged by repetition and by the introduction of bands, oblongs and circles.

Another method of developing a design from the dandelion leaf is to make a fine drawing of one side showing the mid-rib and veins and proceed as shown in Illustrations IV, V, and VI.

This problem will stimulate an interest in design and teach an appreciation and love of the dandelion leaf.





THESE EXCELLENT DESIGNS WERE DEVELOPED FROM THE SIMPLE DANDELION, BY THE STUDENTS OF JANE REHNSTRAND, ART DIRECTOR, STATE TEACHERS' COLLEGE, SUPERIOR, WISCONSIN

The School Arts Magazine, January 1927

Useful Valentines for Children to Make

GRACE M. POORBAUGH

Palo Alto, California

THE Valentine thought should be the continuation of that of Christmas—love expressing and good will and the teacher should not fail to use this opportunity to instill in the children's hearts its lessons of unselfishness and love.

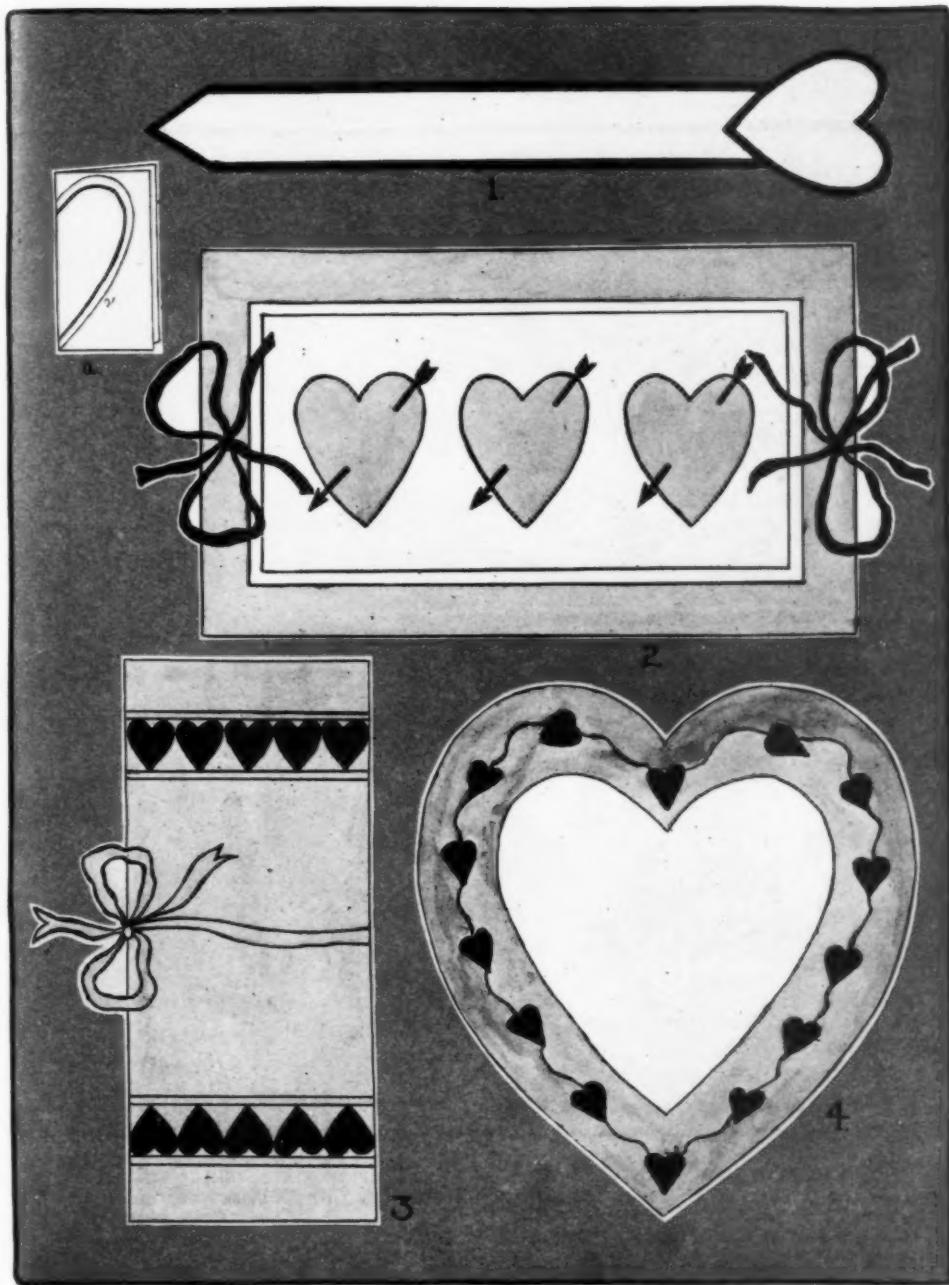
Valentines may be made which are not only simple but artistic and useful as well. A valentine book-mark (Figure 1) is so simple that any child can make it. Measure and cut a strip of manila drawing paper $1'' \times 7''$ and another red tinted paper $1\frac{1}{4}'' \times 7\frac{1}{4}''$. Fold lengthwise a piece $2'' \times 2\frac{1}{2}''$ and draw on this as indicated by the heavy black line in (Figure a), then cut it out. Fold in the same way another piece of paper and lay this on it. Draw as indicated by the line marked (2) in Figure a and cut this out. Open the two pieces and the result is two heart patterns. Cut one like the smaller pattern out of manila drawing paper and one like the larger one out of red tinted paper. Cut the two strips pointed at one end and mount the manila strip on the red so as to leave an even margin. Paste the two hearts together in the same way then paste these at the top of the strip, leaving the point of the heart free to slip into the pages of a book. Other combinations of paper may be used if preferred. A light and dark gray or a brown and tan combination is attractive.

Figure 2 shows a valentine blotter which is also easily made. It is an excellent lesson in measuring, cutting, spacing and pasting. Cut a piece of white drawing paper $3'' \times 6''$. Mount

this on a piece of red blotting paper $4\frac{1}{2}'' \times 7\frac{1}{2}''$. Make a heart pattern the same as for Figure 1 and cut three of these out of red paper. Arrange and paste as shown in the illustration. Make arrows with black crayograph or black or gold paint. Tie the ends with red cord or raffia. Other color combinations may be used for this if preferred.

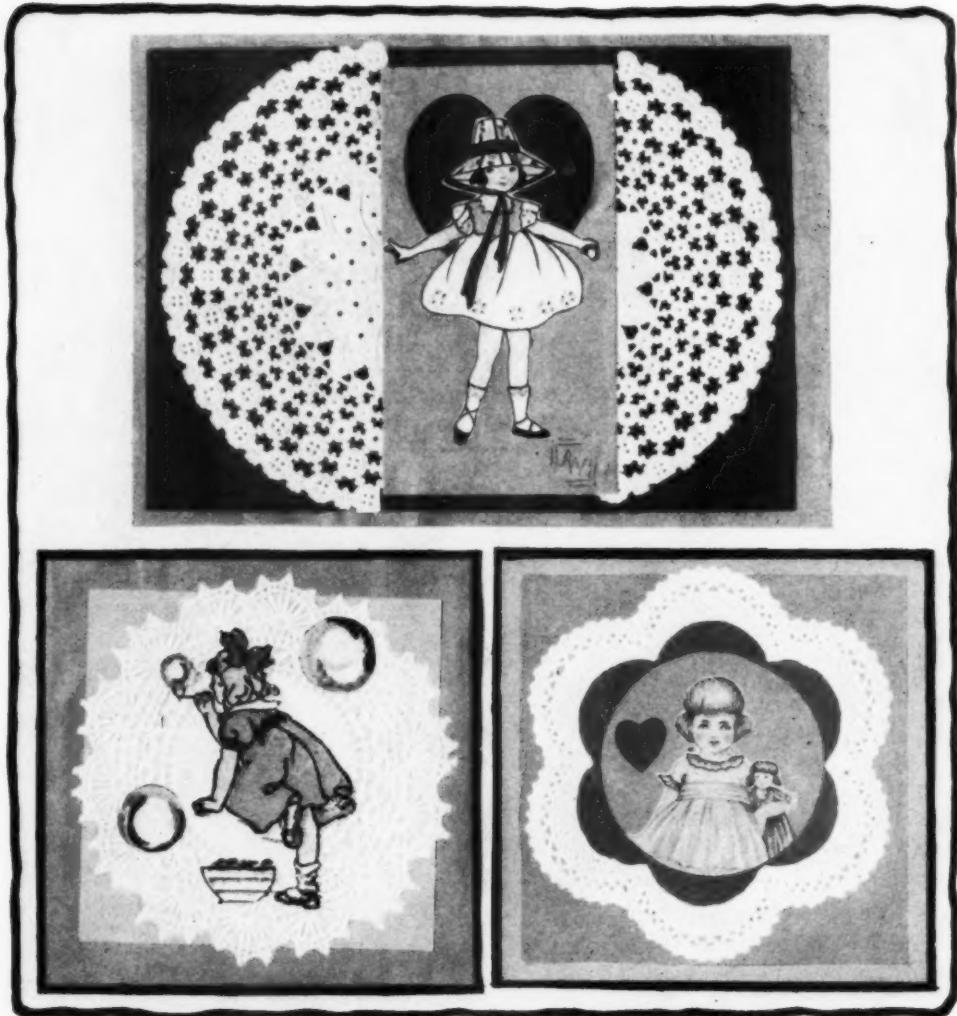
Figure 3 shows a needle book which is pretty and useful. Fold lengthwise a piece of tan construction paper $4'' \times 10''$. Cut ten small hearts out of brown construction paper. Paste as shown in the illustration. Paste two narrow strips of the brown construction paper at either side of the hearts. Cut a piece of brown or tan felt and place inside the book. Tie with a brown cord.

Another useful valentine gift is a pen-wiper (Figure 4). Fold lengthwise a piece of paper $3\frac{1}{2}'' \times 4''$. Cut as large a heart as possible. Fold in the same way another piece of paper $4\frac{1}{2}'' \times 5''$. Place the first heart pattern on this and draw as large a heart as possible. Cut this and the result is another heart pattern. Make a small heart pattern and cut fourteen hearts like it. Out of manila cardboard cut a heart like the first pattern and out of tan a heart like the second. The small hearts are made of brown. Mount the manila heart on the tan and paste the small brown hearts as shown in the illustration. Connect these with a black line. Out of tan felt cut a heart like the tan cardboard heart. Fasten the two together with a bit of brown cord or a brass fastener.



A PAGE OF VALENTINE IDEAS FROM GRACE M. POORBAUGH, PALO ALTO, CALIFORNIA

The School Arts Magazine, January 1927



A PAGE OF VALENTINES FROM AMANDA WESSEL, SPRINGFIELD, OHIO. THESE HAVE BEEN MADE WITH DENNISON PAPERS AND CUT OUT MAGAZINE PICTURES

Johnny Has a Design Dream

A LITTLE ART PLAY FOR CHILDREN

RUTH C. MERRY

Assistant in Art Department, New Paltz, New York

This is a little play, which the art department presented in grade chapel, to show the necessity of designs. The designs which appear in the play were worked out by the different grades, and the best one chosen to be in the play. It has done more to awaken an appreciation of design than fifty lessons would have done.

Scene: Bedroom. Johnny in bed. As curtain opens, mother is smoothing the covers and patting Johnny's hair.

MOTHER: Good night, Johnny, dear. Sleep tight and tell me what your dreams are in the morning.

JOHNNY (sitting up): Oh! Mother, I nearly forgot! Our teacher says we have to make designs in class tomorrow. She said maybe we'd dream about them. What good are designs, anyway, Mother? Why do we have to make them?

MOTHER: Oh! That's too long a story to tell you tonight, dear. Go to sleep now and I'll tell you when you're eating your breakfast in the morning. Maybe you'll dream about it and can tell me instead. Good-night, dear. (*Turns out light.*)

JOHNNY: Good-night, Mother. (*After Mother is out of the room*): Oh, dear, I wish I didn't have to go to bed so early. I don't care! I won't go to sleep anyhow. Oh! (*Rubs his eyes and sits bolt upright as Ned Necktie enters*): Why—why—who are you? Are you out of my fairy book?

NED NECKTIE: I'm the design in your necktie, Johnny. I was over on the floor, where you threw me, when I heard you say designs weren't any good, so I thought I'd jump up to show you. What would you do without me?

JOHNNY: Wh—y, why, I don't know. I hadn't thought about that before. I'd have to wear plain neckties, I s'pose. Oh, dear, that wouldn't be any fun.

NED NECKTIE: Well, I just guess it wouldn't. Oh! look, who's coming now! Why it's my best friend, Sam Shirt. Hello, Sam. What are you doing here?

SAM SHIRT: I heard Johnny say designs weren't any good, and came to tell him what I

think of him. You're a thoughtless boy, Johnny. You wear Ned Necktie and me all day long and never think about us. I guess if you had to wear a shirt and necktie with no pretty designs for days and days, you wouldn't like it very well.

JOHNNY: N-no, I guess I wouldn't either.

SAM SHIRT: Oh! look, Ned, here comes Kate Kurtain.

KATE KURTAIN (smiles and bows): Good evening, Johnny. All my sisters and I heard you say designs weren't any good and they sent me up to ask you if you want us to leave your house? We know so many people who would be glad to see us.

JOHNNY: Oh! no, no, please, Kate Kurtain! Don't go! What would Mother do without you? I'll be good. Honest I will. I'll never, never say such things again.

KATE KURTAIN: I don't really want to go. Your mother is so nice to me. I'll go back and tell my sisters what you said and perhaps we'll stay. (*Starts to leave but meets Sarah Spoon*). Oh! Sarah Spoon, did you hear what Johnny said too?

SARAH SPOON: Yes, indeed, I did, and I hopped right up here to tell him all my cousins and aunts and brothers and sisters are on a strike, and say they're going to leave this house right away, and let Johnny have spoons without any pretty designs, if he wants them so badly.

JOHNNY (almost crying): Oh! Sarah Spoon, please, please stay. I didn't think what I was saying.

SARAH SPOON: Well, I'll have to hear what the rest think about it. They were pretty angry. What's that noise? (*Turns around.*)

(Concluded on page ix)

Designing a Simple Puppet Show

WINIFRED DRESBACH

Walter Hays School, Palo Alto, California

THE fourth grade of the Walter Hays School, Palo Alto, California, built a puppet theatre and put on a show adapted from a story in their State Series Fourth Reader, called, "Gudbrand of the Mountainside." It has many characters consisting of people and animals, the latter silent but active.

The front of the theatre is a piece of plaster board large enough for the pupils to stand behind and operate the puppets. The theatre itself consists of two boxes, one for each change of scenery, easily clamped to the front with spring clothespins. This is an excellent point in quick shifting; also the scenery, includ-

ing wings and stationary figures, can be permanent. The puppets are of cardboard suspended by two strings fastened to a cross piece of cardboard. This prevents tangling, and the child winds up the strings as soon as he is through using his puppet and has it ready for the next time. Each puppet is kept between the leaves of a magazine.

The project has been well worth while. It was a combined art and reading course. It made a strong appeal to interest, and we took the opportunity to drill on clear enunciation, expression, and other points in oral reading.

(Concluded on page 302)



CUT PAPER POSTER DESIGNS



CUT PAPER NATURE POSTER DESIGNS BY THE PUPILS OF THE WALTER HAYS
SCHOOL, PALO ALTO, CALIFORNIA. WINIFRED DRESBACH, ART TEACHER

The School Arts Magazine, January 1927

Leaf Form Designing

NELLIE HAGAN

Marietta, Ohio

FOR a beginners' class in design it is interesting and necessary to select as a subject something that is familiar to the pupils, and which they see every day. Nothing is more plentiful than leaves, for which reason they are the subject of this lesson. Leaves offer a wide scope for the imagination, and by conventionalizing them many pleasing variations may be produced.

It is very helpful in teaching leaf analysis to explain the three most fundamental geometric forms, the circle, square and triangle, in which leaf forms may be arranged. As soon as this principle is understood, a trip to the wood is an invaluable aid in learning the general shapes of leaves. The pupils detect quickly which leaves are almost perfect triangles, and which will fit nicely into square areas and circles. Then follows the discovery that any leaf is capable of infinite variation. By making sketches from nature much valuable material will be acquired for future reference and use.

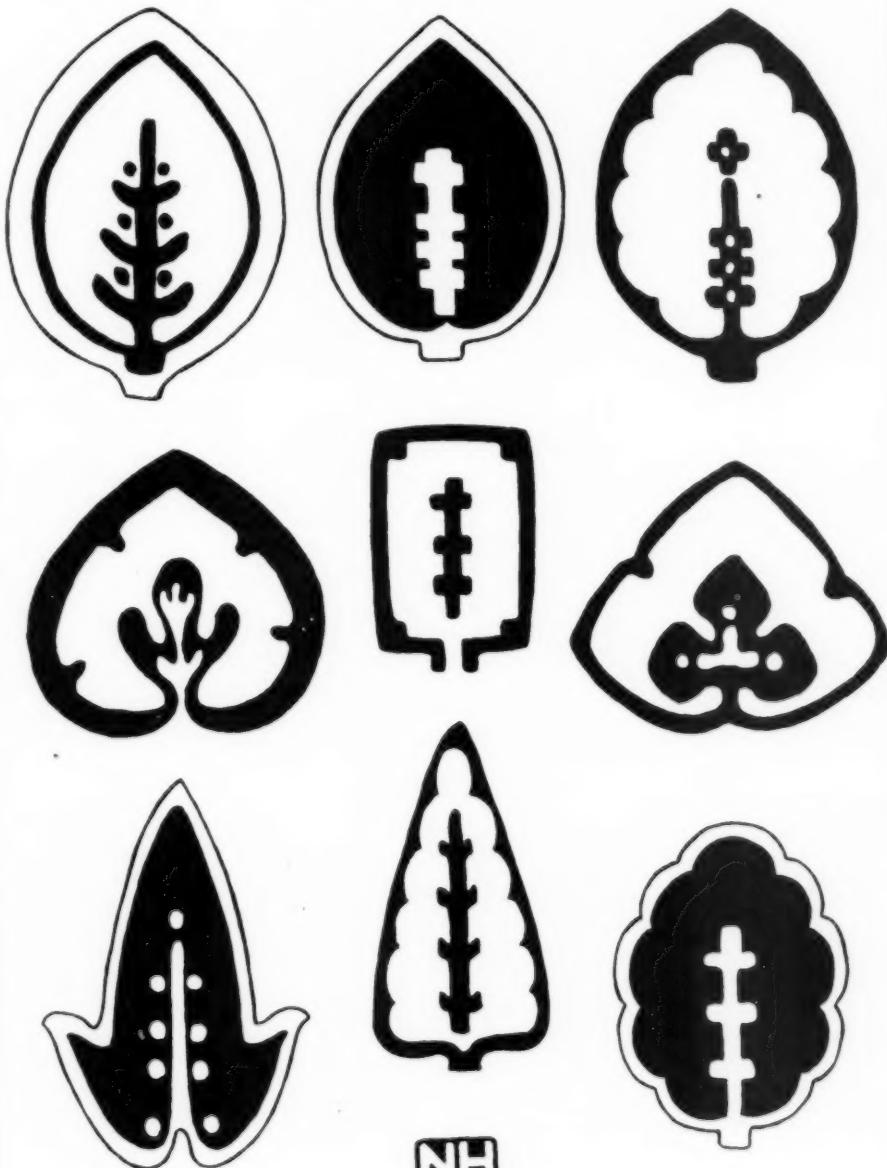
For the exercise of conventionalizing leaves, the pupils are supplied with paper, charcoal, India ink and water color brushes. The work begins when they fill the sheets with ornamental leaf forms, in as large a variety of shapes as the limits of the geometric outlines and

their imagination will permit. The idea in this lesson is not to copy the natural leaves but to utilize them merely as suggestions—to retain the general contour and to disregard the veinage and other irregularities. With this in mind, and working ever for pleasing shapes that afterwards may be used in a design, some very creditable work is produced by the pupils. The first designs are worked out in charcoal on scratch paper, transferring only the most successful to the notebook.

As a second part of the problem in leaf form designing, the three or four best shapes are selected from each group, and many variations are devised. All are enriched by adding interesting detail in the form of light and dark motifs.

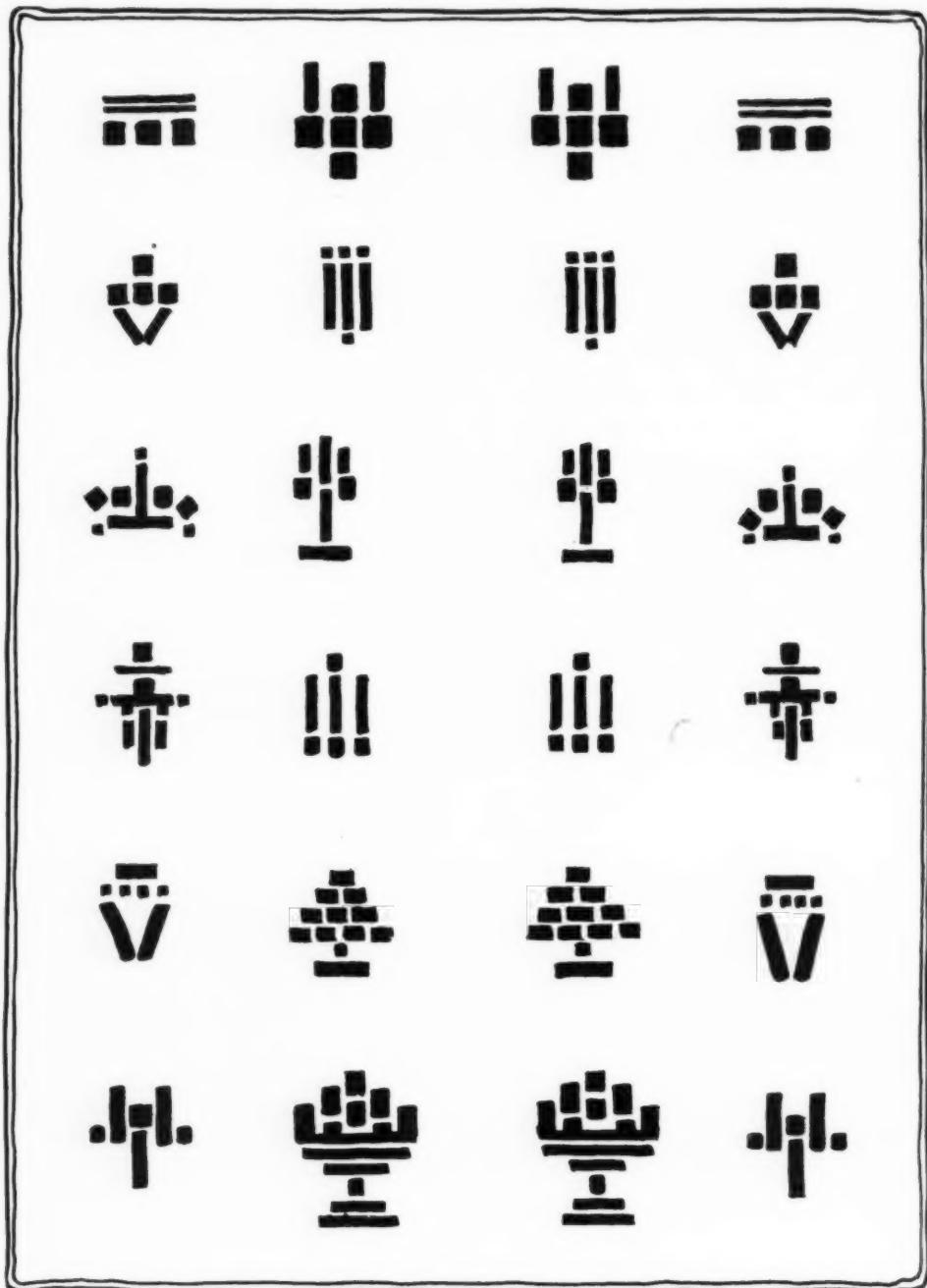
For this part of the work some will use a suggestion from nature: a short, stubby stem is first added to the leaf, then a broad midrib and a few short, broad lines along the midrib to suggest and conventionalize the veins. Other pupils not so practical minded, will employ imaginary figures. Whichever shapes are chosen, whether they are adaptations from realistic or fantastic inspiration, over elaboration is always avoided. A pleasing shape with fine line and pattern is sought, and all meaningless detail eliminated from the motifs.





A PAGE OF LEAF FORM DESIGNS BY NELLIE HAGAN, MARIETTA, OHIO. THIS PAGE PROVES THAT BEAUTIFUL MOTIFS MAY BE MADE THOUGH SIMPLY PRODUCED

The School Arts Magazine, January 1927

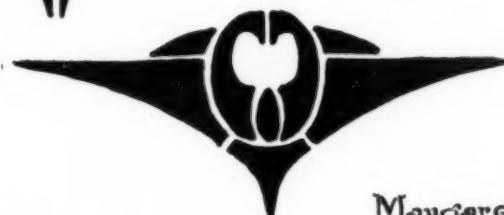
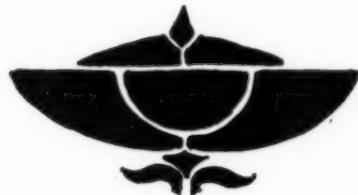
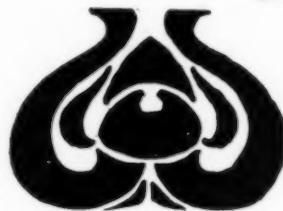


A PAGE OF LINE AND DASH DESIGN MOTIFS FROM MARGARET J. SANDERS, NEW HAVEN, CONNECTICUT

The School Arts Magazine, January 1927

Demonstration Units

developed free-hand on chart's
with brush and ink before class
to show stencil idea.



Margaret J. Sanders



Borders developed from unit's.

STENCIL DESIGN UNITS BY MARGARET J. SANDERS

The School Arts Magazine, January 1927

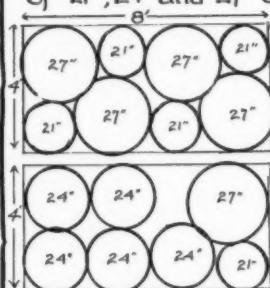
SHIELDS EFFECTIVE FOR SCHOOL PLAYS AND PAGEANTS

How 15 large shields
were made in a
Jr. H.S. club for an
assembly drill.

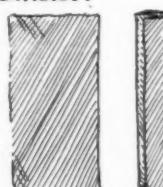
MATERIALS

2 4'x8' sheets
of Beaver Board
Binders' Vellum
Paper fasteners-large
Glue

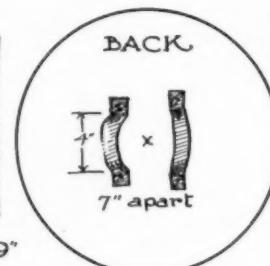
Cutting board
into circles
of 21", 24" and 27" diameter.



5 PENNIES · 5 NICKELS · 5 QUARTERS ·
PAINTED - PENNIES GOLD - THE OTHERS SILVER
DECORATED WITH BLACK WAX CRAYON ·



Vellum 5" x 9"
folded for
strength. Any straps may be used.

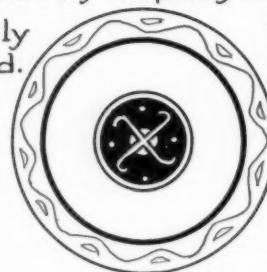


First one
inch at each
end of straps
is glued.
Holes are
then punched
with a nail,
and paper
fasteners in-
serted from
the right side.



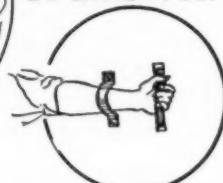
Frequently
repainted.

Carried in Boys' Week
parade to represent
Club activities.



Historical
plays

Press until dry.
Room for arm
and hand must
be measured.



A PRACTICAL PAGE OF PAGEANTRY HELPS FOR THE ART TEACHER OR ANY TEACHER WHO USES
PAGEANTRY WITH SCHOOL WORK. DESIGNED BY MARGARET J. SANDERS, NEW HAVEN, CONNECTICUT

CORK PRINTING

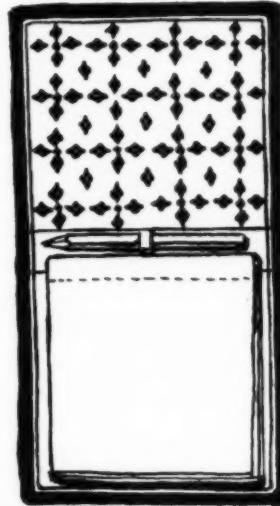
A Problem for the 5th 6th or 7th Grade



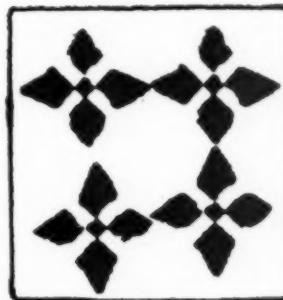
Design may be
made for a
surface pattern
or
Christmas
Tag



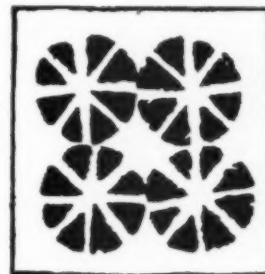
With a sharp knife
cut away the back
ground of the cork
leaving only the design
in relief.



The inside
of a
Shopping
List Book
The lining
sheets
were printed
in colors
with a
cork



Designs
made
by
Pupils in
the 5th
and 7th
Grades
for
Lining
Sheets



A Handy Rack for Drawing Paper

JOHN DEAN
Art Instructor, High School, Minneapolis, Minnesota.

HOW many teachers have found that when a package of paper is opened and laid out for pupils to take as they need it soon appears like a pile of leaves that the chickens have discovered? For some reason the bottom sheet or one from the middle of the pile looks the best and so the whole package is scattered all over the table.

The accompanying illustrations show a type of rack which will overcome this to a great extent and keep the paper neat and orderly and at the same time readily accessible. Any number of them may be used separately or stacked for all of the varieties of paper that all the classes may be using at the time, whether white, black, manila, etc., or the various colors of papers needed for poster work. They are also valuable for putting out a few kinds of illustrative or reference material which may be needed temporarily for a certain line of work. Moreover, they may be stacked in the cupboard or sup-

ply room and their contents stored until needed, to save sorting it again. They will also prove useful in caring for the illustrative material used in picture study or art appreciation—one of the things usually so difficult to keep in order.

The single rack shown in Figure 1 is of dimensions suitable for the common 9" x 12" paper. The sides are made of half-inch wood making the inside an inch wider and a half-inch longer than the paper. The bottom may be made of 3-ply veneer if larger racks are desired but for this size the $\frac{1}{8}$ " or $\frac{1}{4}$ " Upson wallboard is entirely satisfactory. It is readily recognized by the blue layer in the middle. It comes in sheets 48" wide so it will cut conveniently for this. If a belt sander is available in the shop so the racks can be sanded after they are assembled the edges may be made quite smooth. If they are then painted there is little danger of the front edge becoming worn or broken.

RACKS FOR HOLDING DRAWING PAPER

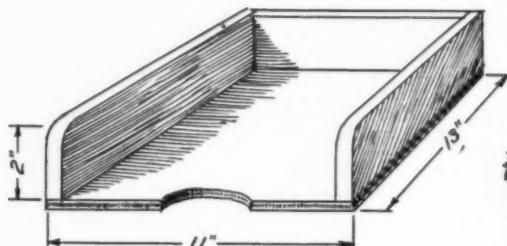


FIGURE 1

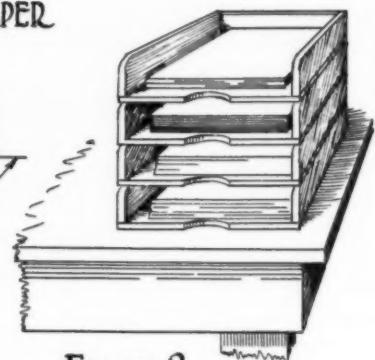
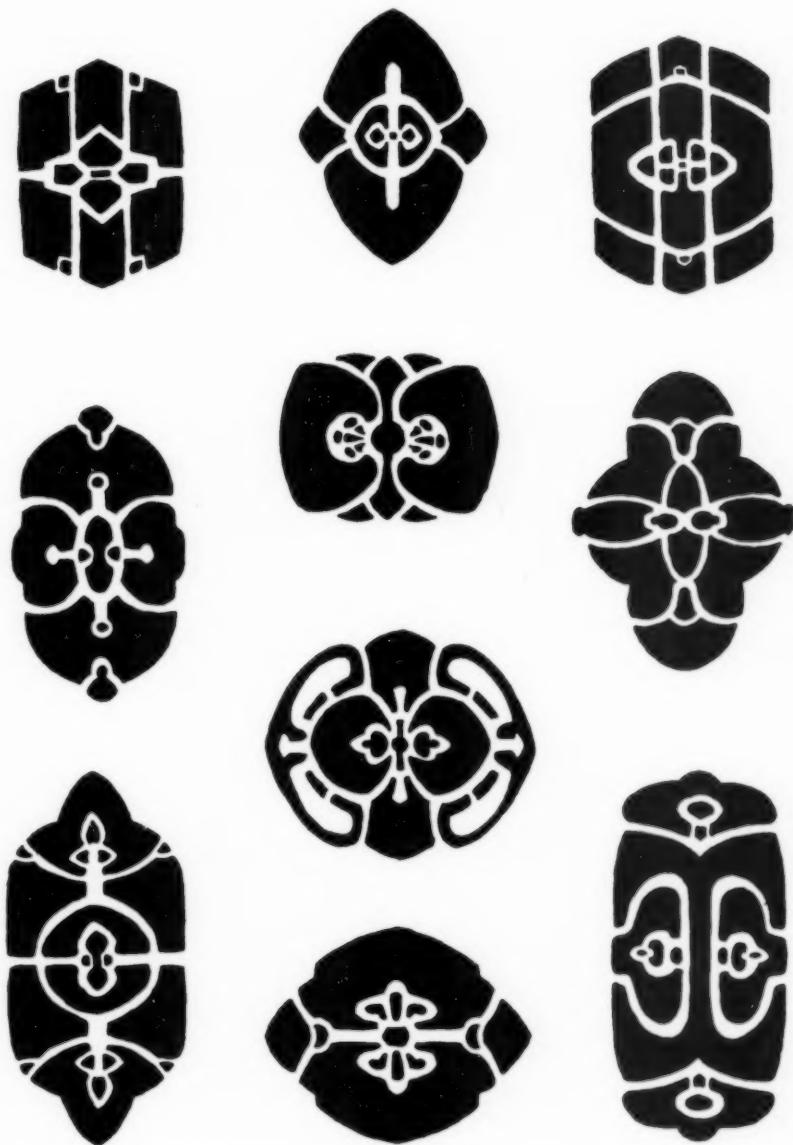


FIGURE 2

STENCIL DESIGNS



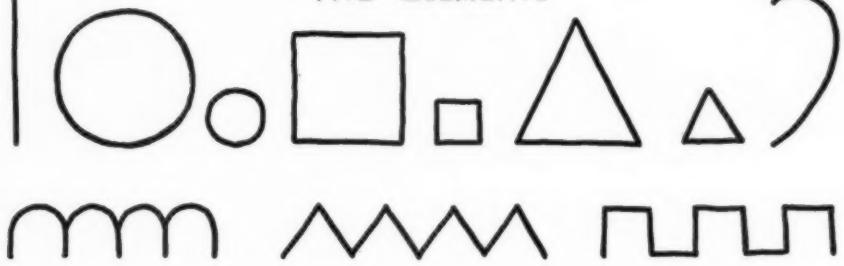
A PAGE OF WELL PLANNED STENCIL DESIGNS FROM SARAH E. COHOON, ART INSTRUCTOR, FOREST PARK JUNIOR HIGH SCHOOL, SPRINGFIELD, MASSACHUSETTS

The School Arts Magazine, January 1927

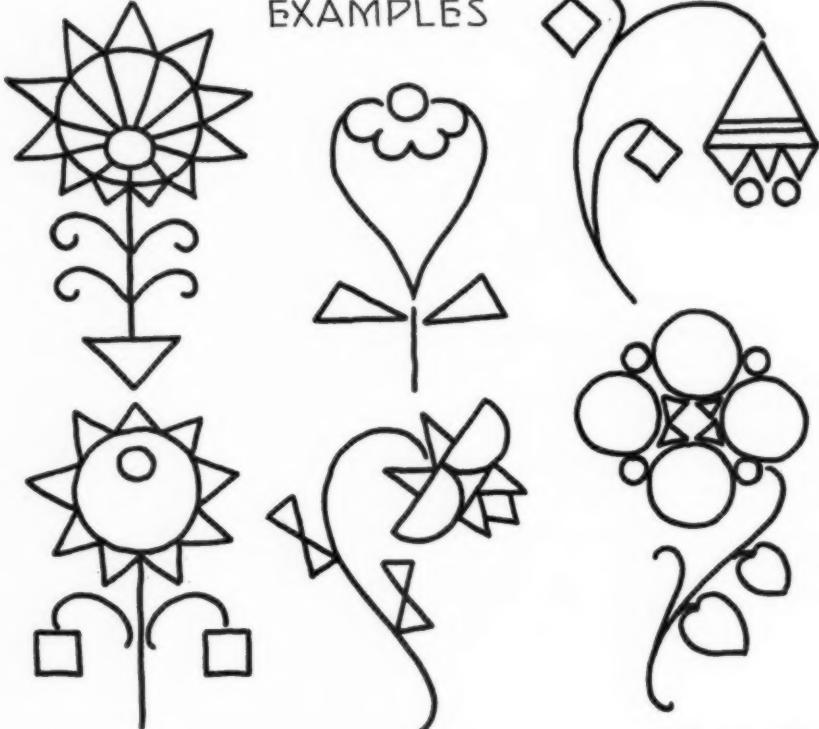
DESIGNS FROM SIMPLE ELEMENTS

TO CREATE DESIGN MOTIFS
WITH GIVEN ELEMENTS

THE ELEMENTS



EXAMPLES

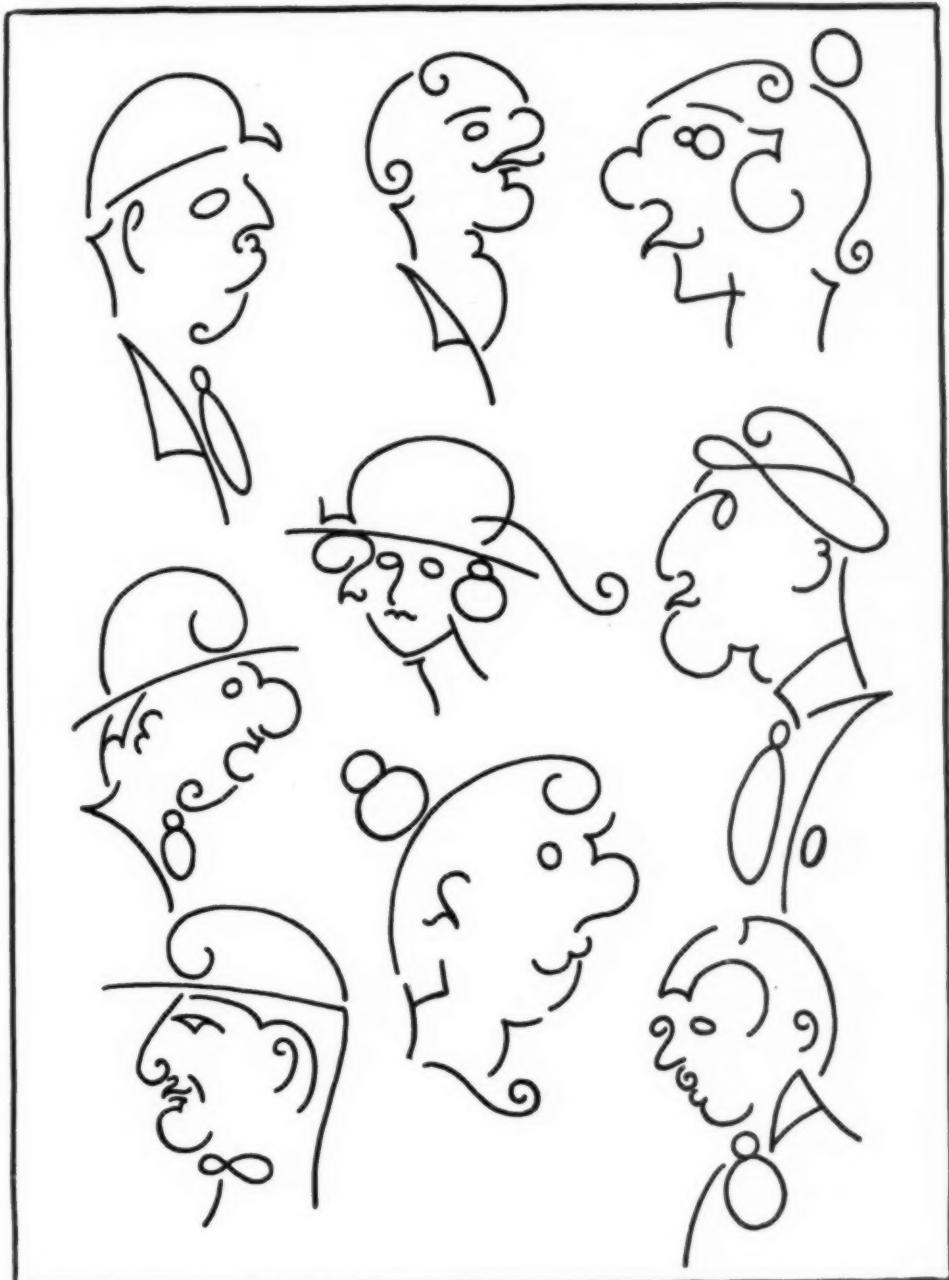


ANNIE CALVIN MCCLAY

DESIGN MOTIFS MADE FROM SIMPLE ELEMENTS IS ALWAYS A GOOD DESIGN EXERCISE FOR STUDENTS OR PROFESSIONALS. THESE DESIGNS WERE RECEIVED FROM ANNIE CALVIN MCCLAY OF ELM GROVE, WEST VIRGINIA

The School Arts Magazine, January 1927

FIGUREHEAD DESIGNS



THE ABOVE FIGUREHEADS, FASHIONED FROM THE FIGURES 1, 2, 3, 4, 5, 6, 7, 8, 0, WERE DRAWN BY THE SEVENTH AND EIGHTH GRADE CLASSES OF THE ROOSEVELT SCHOOL OF KEEGO HARBOR, MICHIGAN.
MRS. RUTH CLARK GARFIELD, ART SUPERVISOR

The School Arts Magazine, January 1927

Design Made Easy

PEDRO J. LEMOS

Editor, The School Arts Magazine

THE second division of design methods or type of developing nature forms into patterns is that of conventionalizing.

In naturalistic design the nature form is retained as far as possible. If a petal differs from another petal the difference is retained. If a flower or leaf form is different than its neighbor, the difference is followed in the design. The only thing that brings decoration into naturalistic form of design is that the parts are composed or arranged in balance with one another. The space containing the design is divided into pleasing sections and the tones or colors are simplified, often being placed in flat tones.

In conventional designing, the designer selects typical growths of the plant form and repeats these in conventional arrangements. Petals are repeated exactly alike. Leaves occur one after the other at equal distances. Leaves or parts of plant form may for variation repeat forms every other time, but there is a similarity of form or detail at repeated intervals. This formality or exactness is why the term conventional is applied. Once a type is selected, it is used throughout the design as an established motif.

Every flower or plant part suggests several ideas for conventional arrangement. If we select a rosette flower form that contains several petals we will find that each petal or nearly every petal has a different shape. Plate 37 shows a flower form which on observation shows

four different petal shapes. These have been selected and drawn separately and numbered. Now a flower motif drawn using any one of these petal forms repeatedly instead of drawing them all different is an illustration of the difference between the naturalistic and conventional type of design.

If a flower motif is designed using two different petal shapes alternately the design becomes a conventionalized one. The formal arrangements of definite patterns from nature forms, these patterns following natural contours, make a conventional design.

If we hold up a blossom or bud before our eyes, we will usually find that one side presents a different pattern or silhouette. If we select one of these sides and repeat it in symmetrical balance or make both sides alike, we create a conventional design. The bottom panel of Plate 37 shows a leaf that has suggested two patterns in this way and also a third conventional design based upon the vein pattern of the leaf.

Occult balance in design is where a design is balanced without like-sidedness. Parts may not be alike in opposite sides, but parts are placed so that a large part somewhere will counterbalance another large part. Or a set of two or three smaller parts will balance a larger part on an opposite side of a design. These parts may be all formally arranged in a conventional manner of design, producing a conventional design in occult balance. Therefore we should

remember that a design may be in either occult or bisymmetrical balance in the conventional division of design or in fact in any of the divisions of design.

In Plate 38, a cluster of leaves is used as a form suggestion. After the first suggestion has been outlined the outline is used with which to secure other forms. This is done by drawing a line through the form, and the section on one side of the line is repeated bisymmetrically. Every little variation of the line axis will develop a different design form. A mirror placed on the design upright and turned will suggest many motifs in this way. The lower panel on Plate 38 shows a nature sketch and a bisymmetric motif from the nature plant form. Three occult balanced designs are also shown. Plate 39 shows a conventional design, A, within a circle. The nasturtium plant has been used and the black and white pattern illustrates a design based upon radiating lines from a point. The four steps in the small sketches show the progressive steps in completing such a design.

Below on the same page are sketched the same flower forms used in circles showing an occult balance radiating from a point, B, a design bisymmetric radiating from an axis, C, a bisymmetric design radiating four times from a center, D. Two smaller sketches show an occult design radiating from the circular border. These are only a few suggestions of the many variations that can be made from a single flower motif.

Plate 40 illustrates four or five plant forms sketched naturally and also the historic designs produced by great art nations of the past. A little study of these plates will show any student that successful conventional designs can be

made by studying nature growths and selecting typical lines of formation and using them in balanced positions. The spaces between these positions and the repetitions of parts should be thoughtfully planned as a good idea may be lost if poorly arranged. Arrangement is very important and necessary toward successful designing.

Exercise 37. Selecting a flower form either from nature or from a sketch or picture make a brush and ink drawing. This should be studied toward finding a part that may be designed in the conventional division. Next produce a design of the flower looking at it directly. The petals or other parts should be conventionally repeated. Also make a design from a side view of the flower. Do not make a three-quarter view or use three-quarter views in design. A three-quarter view suggests perspective or a projecting section which should never appear in design for a flat surface.

Exercise 38. Select a leaf and produce three different patterns. Two of the patterns may be by the use of the two different halves which almost every leaf in nature presents. The third may be by using the veins as a design or by changing the contour or shape of the leaf from any of the natural suggestions.

Exercise 39. From a leaf or leaf cluster design a silhouette form. With a mirror or axis line (see plate 39) find two other patterns and outline them in bisymmetric form. Selecting one of these change its appearance by adding either a heavy outline on the outer edge or by the use of a double outline. Produce the motif for stencil work by separating

(Concluded on page ix)

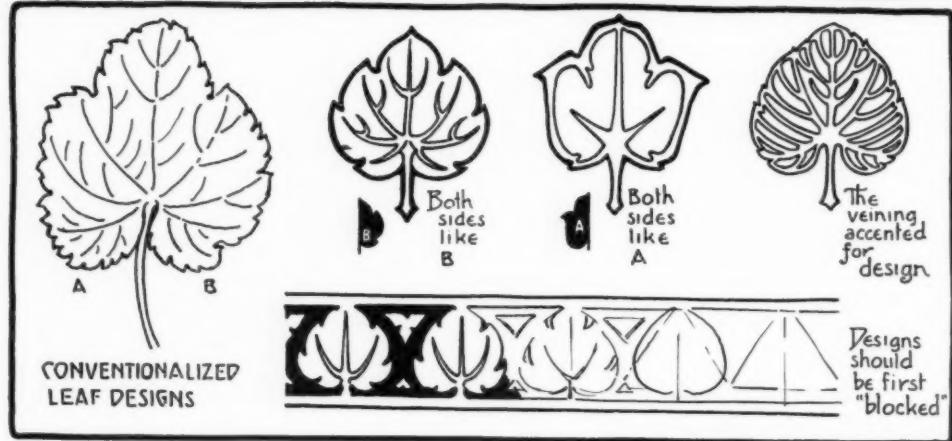
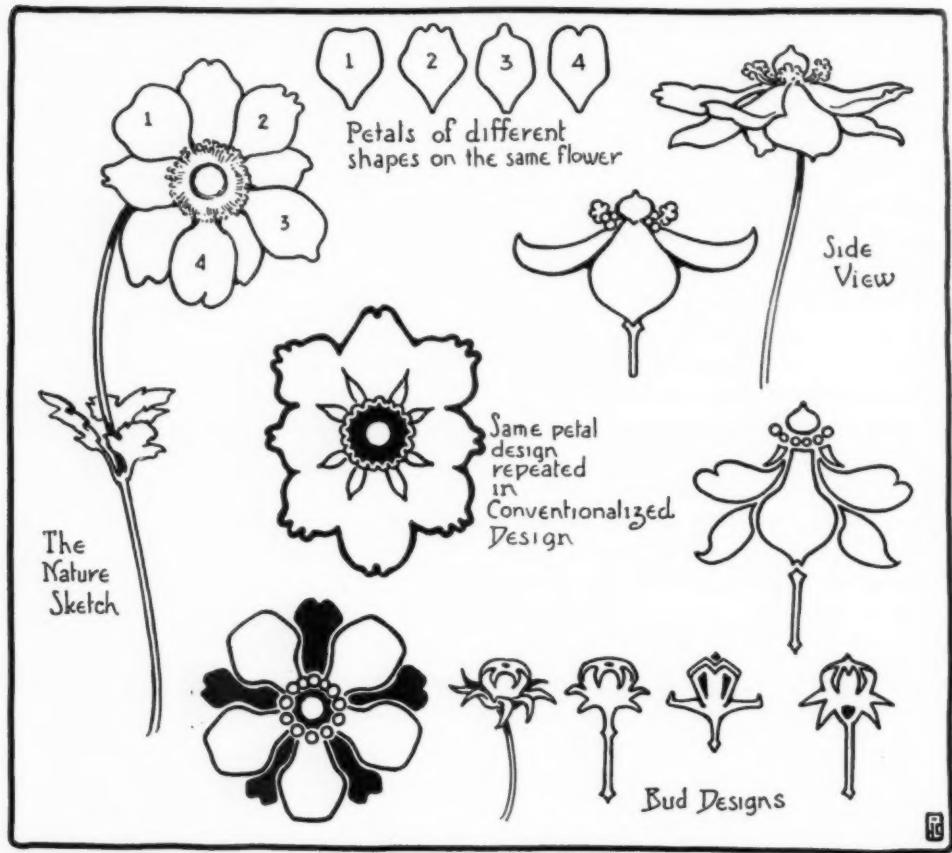


PLATE 37. THE DEVELOPMENT OF CONVENTIONAL DESIGNS FROM NATURE SKETCHES AS ILLUSTRATED ABOVE. FOLLOW THE PROGRESSIVE SKETCHES FOR INFORMATION

The School Arts Magazine, January 1927

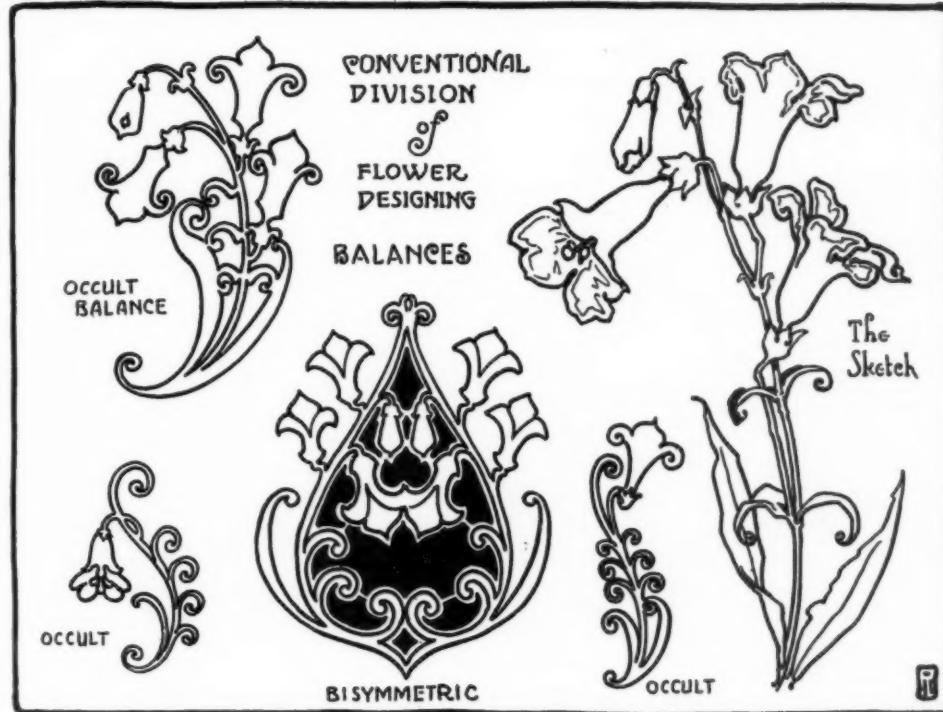
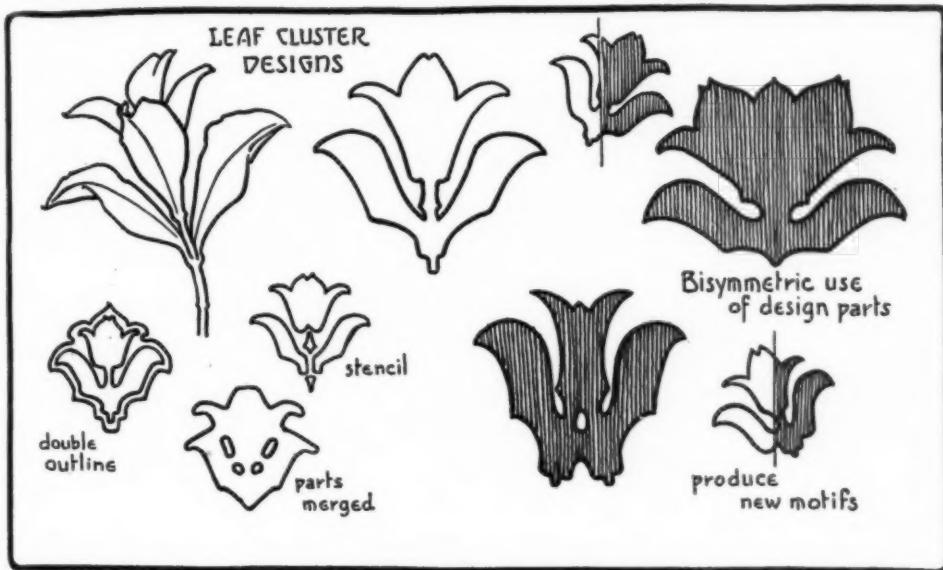


PLATE 38. A GROUP OF CONVENTIONAL DESIGNS FORMED FROM A LEAF CLUSTER IN THE UPPER PANEL BELOW ARE SHOWN BISYMMETRIC AND OCCULT BALANCES IN DESIGN ARRANGEMENT OF A CONVENTIONAL TYPE OF DESIGN

The School Arts Magazine, January 1927

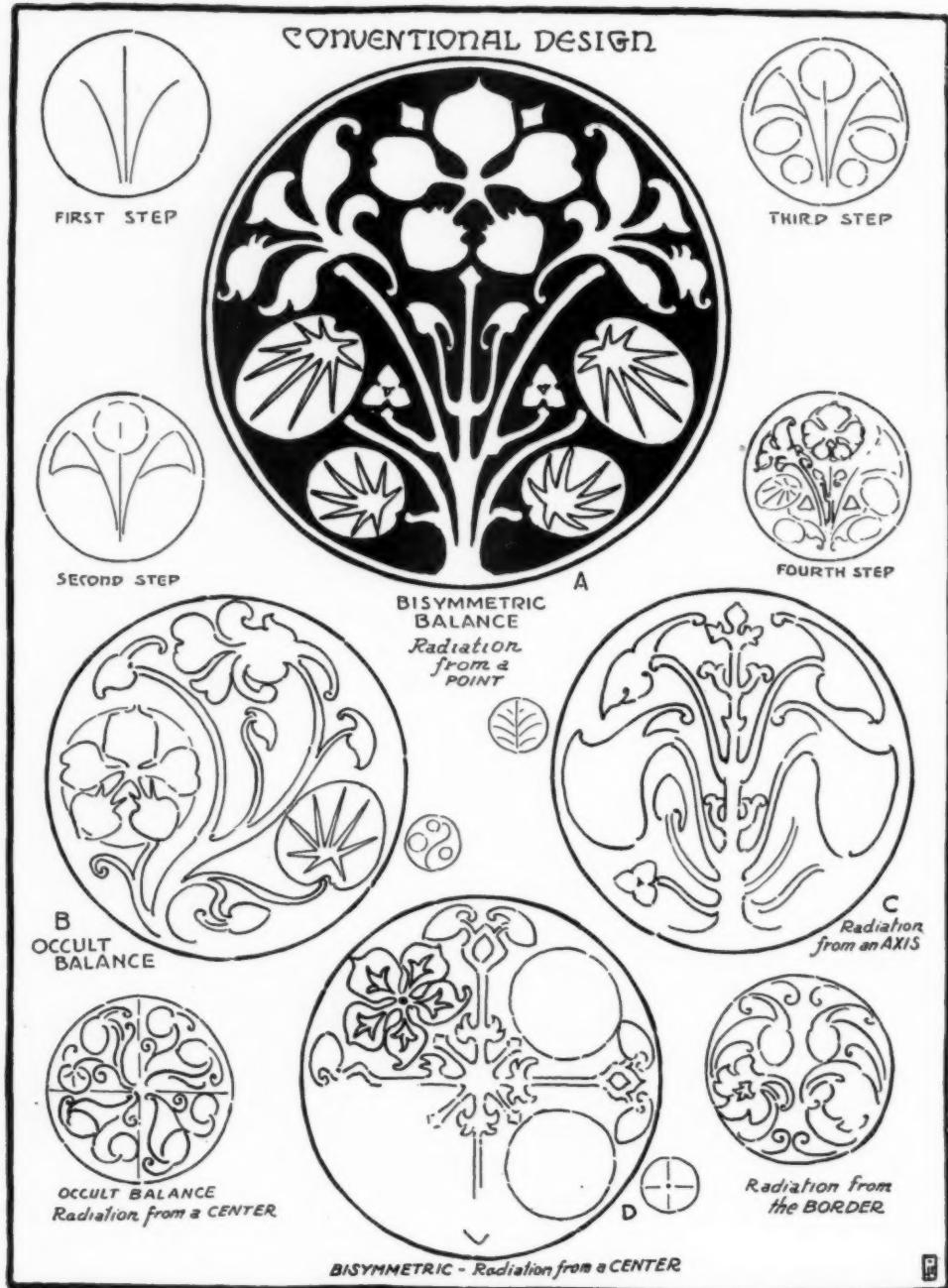


PLATE 39. A PAGE SHOWING A NUMBER OF DESIGN STRUCTURES OR FOUNDATION LINES THAT MAY BE USED IN DESIGN. IN THIS GROUP THE DESIGNS ARE ALL OF A CONVENTIONAL TYPE

The School Arts Magazine, January 1927

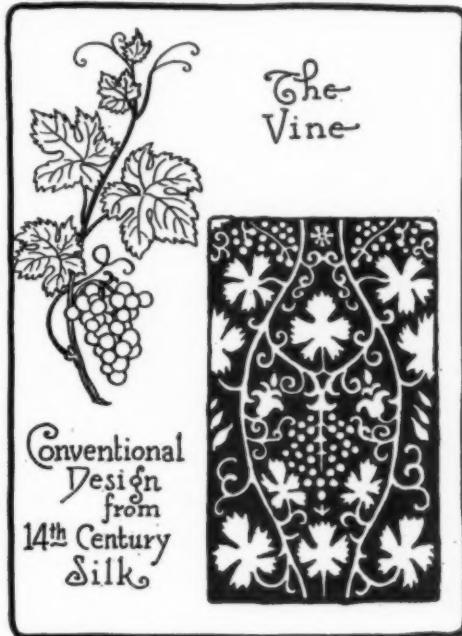
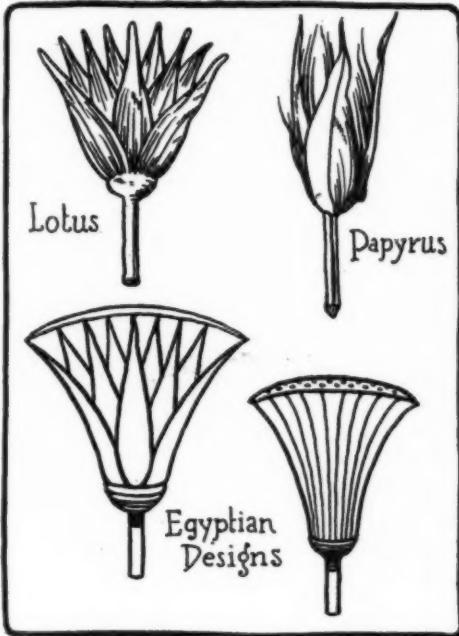
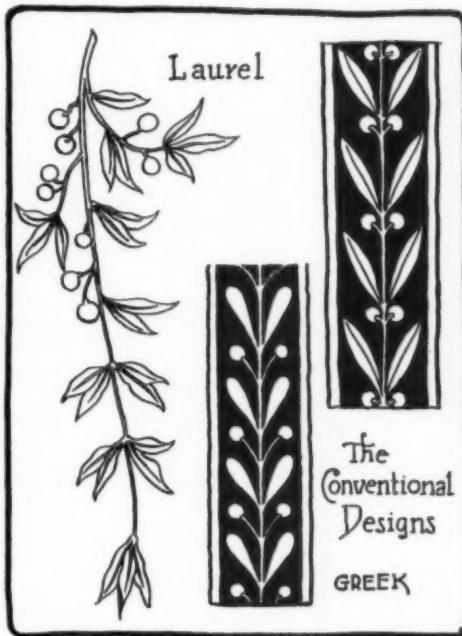
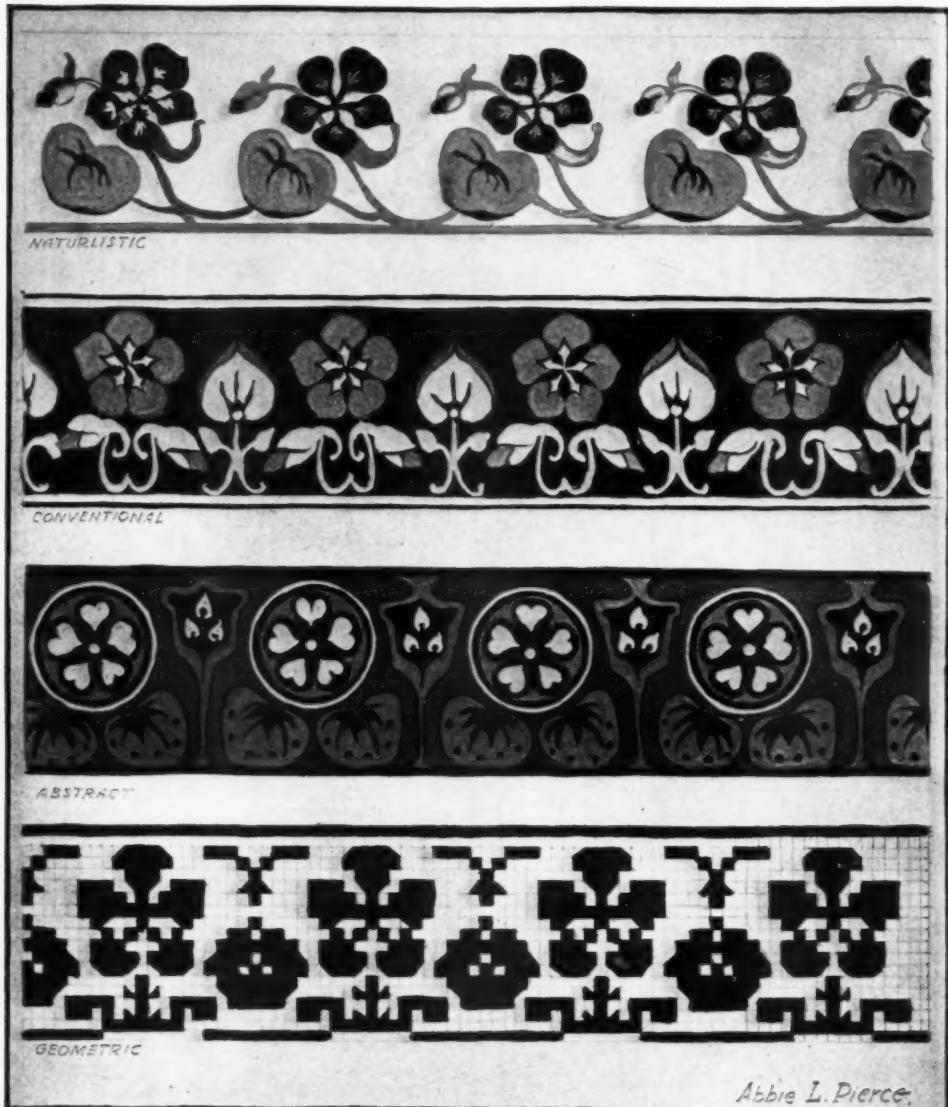


PLATE 40. THESE FOUR PANELS SHOW HOW HISTORIC CONVENTIONAL DESIGNS OF THE PAST HAVE BEEN DEVELOPED FROM NATURE SOURCES. EACH OF THE PANELS SHOWS THE NATURAL GROWTHS AND THE CONVENTIONAL FORM PRODUCED BY THE ARTISTS OF LONG AGO

The School Arts Magazine, January 1927

FOUR DIVISIONS OF DESIGN



Abbie L. Pierce.

These four borders illustrate clearly the four divisions of design, showing the naturalistic, conventional, abstract and geometric treatment from the same flower.

The naturalistic uses the same growth patterns and accidental irregular shapes that nature presents.

The conventional selects a typical form and uses it over and over as a design type, defining curves and shapes into more regular shapes.

The abstract division selects forms that are more artificial in shape and uses the nature subject merely as a suggestion for decorating these abstract forms.

Geometric designs are those that follow weaving or textile patterns or those formed with straight line forms and block shapes.

Design as a Beauty Course of Study

(Continued from page 281)

through such a study of design enables students to be very observing. They notice all sorts of manufactured articles and craft work and when the time comes to create and apply designs to arts and crafts, the teacher will not be ashamed of the results.

Surely with the enthusiasm that results from the right study and understanding of design, students must gain an appreciative sense and a love for the "fitness" of things that would add not only to their own happiness, but to the general welfare of the community in which they live.

Johnny Has a Design Dream

(Continued from page 301)

Oh! what's coming now? (*Johnny covers down in bed as procession enters and marches up to bed. Rug Design at the head pulls covers from Johnny's head.*)

RUG DESIGN: Oh, coward, are you, Johnny? Now you sit up while we tell you who we are and why we're here. I'm Roger (or Ruth) Rug.

TEN CENT PIECE: I'm Tommy (or Theresa) Ten Cent Piece.

FLAG: And I'm the American Flag. How would the boys and girls all over America like a flag without any design on it? Don't we all love the stars and stripes?

WALL PAPER: I'm Wall Paper.

SCHOOL BOOK: And I'm your School Book cover, Johnny.

BALL: And I'm Betty (or Bob) Ball.

ALL TOGETHER: How would you like us, Johnny; if we were like this? (*All turn designs around to show the undecorated side.*)

JOHNNY: Oh! I don't like you at all, go away, all of you and leave me alone. (*Covers up. Designs troop out.*)

ALL: Good-bye. Be a good boy, Johnny.

MOTHER (*calls from outside*): Johnny, Johnny. It's time to get up. Nearly school time. Hurry!

JOHNNY (*jumping up, calls*): Oh! Mother, I had the queerest dreams. I can hardly wait to tell you about it while I'm eating breakfast. I'll be right down.



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Designing a Simple Puppet Show

(Continued from page 302)

One gets an inestimable return from a project of this kind, also, in character building, self-control, patience (waiting for one's chance to act), originality of thinking, leadership, and other essentials needed, and thus employed and emphasized.

Each child, whether an actor, a scene shifter, or what not, is a participant in a real life situation. This causes him to take a social attitude toward his school, and the varied situations that may arise.

Design Made Easy

(Continued from page 315)

parts and one for a block print by merging parts together.

Exercise 40. From a plant form design a bisymmetric arrangement, the arrangement not to be within a circle or a rectangular form, but to have an irregular contour or outside shape. (See Plate 40). From the same plant form make an occult design, the design to be irregular in outer form and not to be within a circular or rectangular panel.

AGAIN THE PROCTER & GAMBLE COMPANY offer several prizes to both professionals and amateurs in the third annual competition in modeling small sculptures from white soap. This annual event has merited the interest of hundreds of participants, and has furnished an avenue for self-expression quite unique and entirely worth while. The contest will be open until May 31, 1927. There will be five prizes offered in the professional class, the first of which will be \$300. There will be fourteen prizes each in the Senior and Junior amateur classes—for those between 15 and 21 years of age, and for those under 15.

This distribution gives opportunity for many entries with hope of success; but whether prizes are won or not, the exercise will develop an appreciation of design and originality in expression. Let the SCHOOL ARTS family enter into the game with zest. For information, write to: Committee on Arrangements, National Small Sculpture Competition, 80 East 11th St., New York, N. Y.

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CORRELATED ART FOR ADVANCED SCHOOLS, by Pedro J. Lemos and Bess Eleanor Foster, is a series of three textbooks which ties up very effectively with other phases of education. It is a well balanced course, covering all angles of the subject and giving well proportioned emphasis to both the practical and aesthetic values.

The material suggests a striking variety of ideas, all of which are pertinent and practical. The problems deal with modern subjects which will hold the interest and stimulate the imagination of the child. Four famous paintings are reproduced in full color in the picture study pages of each book. This is a valuable innovation.

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The Correlated Art books for advanced grades are a real contribution to school art. The Abbott Educational Company is to be congratulated with Miss Foster and Mr. Lemos on being the first to present a real solution to the problem of definitely graded texts for this particular field of art education.



THE EASTERN ARTS ASSOCIATION CONVENTION will be held in Philadelphia, April 20, 21, 22, 23, 1927. The local committee headed by Theodore M. Dillaway, Director of Art in Philadelphia, reports that the speaker's committee has secured the following: Lorado Taft, Sculptor; Homer St. Gaudens, Director of Academy of Fine Arts, Carnegie Institute, Pittsburgh; Professor Huges Meams of New York University, and Z. E. Scott, Superintendent of Schools, Springfield, Mass.

Some of the subjects to be stressed will be the creative spirit in education, free expression, U. S. dictation methods, and art results in city, town and district schools.

Schools are invited to send exhibits. The exhibit chairman is Charles F. Bauder, Grant Building, 17th and Chestnut Sts., Philadelphia, Pa. It is requested that exhibits show by means of a series of sheets, teaching development of given subjects, step by step, toward the final accomplishment.



THE WESTERN ARTS ASSOCIATION CONVENTION will be held in Milwaukee, Wisconsin, May 3, 4, 5, and 6, 1927. Miss Ann V. Horton, of the Cleveland Museum of Art, is Chairman of the program committee. The program has been planned to permit more time for discussion following each address. There will be at least one speaker from the field of industrial art education and one who is an exponent of modern art.

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HAPPY NEW YEAR! On another page the Editor sends his greetings to the SCHOOL Arts family, and in his message suggests some of the reasons for anticipating a happy year during 1927. The publishers are equally solicitous for you all, and promise to hold up the hands of the editor as he leads his family into new fields and pastures green. Let there be a hearty response to the request for contributions. Send to Mr. Lemos at Stanford University a shower of ideas and illustrations. You will be blessed in two ways—by enriching your own life and by bringing new inspiration to others. Happy New Year!

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Every phase and process in weaving is described with so clear and careful an exactitude, that, helped as the text is by the author's sketches and diagrams, the reader should have no difficulty in conquering with its aid the rudiments of the craft.

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Technique of Water Color Painting. Three Printings in three months. By L. Richmond and J. Littlejohns. Numerous instruction plates and 31 reproductions of water color paintings. Cloth, Gilt, \$6.00.

A most valuable feature of the book is the portion dealing with the use of various media; such as Chinese white, paste, and others. For the first time the more or less accidental discoveries of centuries have been analyzed and systematized in such a way as to render the volume an invaluable guide.

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